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“Don’t Mind the *Boche*”

A Stylistic Analysis of Language Representations in Historical Fiction and Their Contribution to Characterization

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Tiivistelmä – Referat – Abstract

Tutkielma käsittelee koodinvaihtoa historiallisessa fiktiossa. Erityisenä huomion kohteena on se, miten ja milloin muita kieliä (useimmiten Saksaa ja Ranskaa) esiintyy kolmessa englannikielisessä historiallisessa romaanissa joko koodinvaihdon tai muiden menetelmien kautta ja miten nämä vaikuttavat hahmojen karakterisointiin. Työssä tarkastellaan tekstin ominaisuuksiin stilistisen analyysin avulla. Teoreettisenä viitekehyksenä käytetään Carol Myers-Scottonin "tunnusmerkkisyyden mallia" (*Markedness Model*), jonka avulla analysoidaan koodinvaihdon funktiota suhteessa hahmojen välisiin valtarakenteisiin, ja Meir Sternbergin "käännösmimesistä" (*translational mimesis*), jota käytetään erilaisten teksissä esiintyviin kielten representaatioden luokitteluun. Tutkimuksen kohteena on kolme toisen maailmansodan aikaan sijoittuvaa kirjaa: Markus Zusakin *The Book Thief* (2005), Anthony Doerrin *All the Light We Cannot See* (2014) sekä Heather Morrisin *Tattooist of Auschwitz* (2018).

Tutkimus osoittaa, että saksalaiset hahmot kuvataan yleisemmin negatiivisesti kuin muut hahmot. Saksankieliset koodinvaihdot liittyvät usein sotaan tai negatiivisiin tunteisiin, ja jopa *The Book Thief:i*ssä, jossa kaikki hahmot ovat saksalaisia, saksaa puhuvina esitetyt hahmot ovat useammin kovempia luonteeltaan, kun taas sympaattisina esitetyt hahmot puhuvat saksaa harvemmin. Vahvin vastakkainasettelu kansalaisuuksien välillä näkyy *All the Light* -kirjassa, jossa ranskalaiset hahmot ovat miellyttävämpiä, ja miellyttävänä esitetty saksalainen päähenkilö puhuu enemmän ranskaa kuin saksaa.

Kirjoissa esiintyy monia erilaisia tapoja edustaa kieliä, joita hahmot puhuvat. Koodinvaihto on yleistä *Book Thief* sekä *All the Light* -kirjoissa, kun taas *Tattooist*-kirjassa vieraita kieliä edustetaan tyypillisesti eksplisiittisen attribuution kautta (esim. ”Hän kirosi *ranskaksi*.”). Kielten representaatiomenetelmät eivät ole vaikuttaneet siihen, miten kriitikot ja lukijat ovat ottaneet ne vastaan. Tähän todennäköisesti vaikuttaa se, että monikielisyys kuuluu luontevana osana historiallisen fiktion genreen, erityisesti toiseen maailmansotaan sijoittuvan fiktion kontekstissa, eikä koodinvaihto näin ollen yllätä tai häiritse lukukokemusta.

Avainsanat – Nyckelord – Keywords
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Säilytyspaikka – Förvaringställe – Where deposited Helsingin yliopiston kirjasto
Muita tietoja – Övriga uppgifter – Additional information Stylistinen analyysi kielten representaatiosta historiallisessa fiktiossa, ja miten nämä vaikuttavat hahmojen karakterisointiin.

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1. Introduction

Although it may seem that the ease of modern travel and the instantaneous messaging opportunities of the internet are creating a more multilingual world than ever before, the clash of languages is as old as the biblical tower of Babel. Throughout time people of different languages have tried (and failed) to understand each other, and throughout time writers have tried to represent the reality that they are a part of, preserving it for generations to come.

This paper focuses on three novels set during a time when people from different language groups and nations clashed most disastrously: The Second World War. In fictional novels, whether the represented characters are German deserters encountering local Russian farmers, or Jewish holocaust survivors starting a new life in America, the authors are faced with a great task – how to represent these language encounters genuinely (if indeed they even strive to do that), while still making the story accessible to their readers, assuming most readers are monolingual? Already in 1981, Meir Sternberg coined the term *translational mimesis*, arguing that texts are rarely as multilingual as the (fictional) worlds they are trying to represent, and for ease of access of the reader, the other languages have been 'translated' at various degrees into the dominant language of the text. Taylor-Batty (2013: 39) defines translational mimesis as a tension between "the discourse that the writer wants to represent, and the language/s that s/he would use as a means of representing it". In this paper I intend to analyze the different methods of representation used in the sample books, comparing them to the methods of translational mimesis.

There are many means of representation available to authors. Some choose to integrate codeswitching into their stories, having characters change from the main language of narration to their own native tongues within their speech acts, or incorporating names and other common terms from different languages into the narration, highlighting the foreign setting (see for example Sia Figiel's *Where We Once Belonged*). Other authors choose to focus on the story, representing the languages only with an attribution or a mention, for example stating that the sailor "swore in French" (evident in Ian McEwan's *Atonement*). Stylistically, these choices can have a significant effect on how the "Other" – referring here to a character with a different native tongue to the reader – is accepted, understood and seen by the reader. In this thesis, I analyze the representation of other languages in English-language historical fiction through stylistics, to find out what methods have been used to represent other languages, and how these methods affect the image of the Others. I focus on three recent novels

set during the Second World War, *The Book Thief* by Markus Zusak (2005), *All the Light We Cannot See* by Anthony Doerr (2014), and *The Tattooist of Auschwitz* by Heather Morris (2018). All the novels were originally written in English but contain characters of different nationalities, as well as events occurring in non-English speaking settings. As explained later, in section 2.2., I am not trying to answer questions on the genre in general with my relatively small scale analysis, but rather I am looking at the different methods of language representation within these books as suggestions for further research into the field.

In English studies, there often seems to be a clear divide with researchers either focusing on literature or on linguistics. However, the line between the two fields is blurred by the study of stylistics, which incorporates methods and tools from both. I approach these novels through a mix of both linguistic and literary study, within the field of stylistics. I will be paying special attention to the use of codeswitching as a stylistic device, with help from Myers-Scotton's Markedness Model (1998) and Sternberg's Translational Mimesis (1981). The majority of studies on codeswitching in literature have come from the field of postcolonial literary studies. Codeswitching in literature often incorporates the indigenous or minority language in the multilingual environment and it is frequently seen as a political move, to empower and give a voice to those who have been silenced (Jonsson, 2012, Ashcroft et. al., 2003). It has also been studied in the context of American Latino literature quite extensively (Torres 2007, Burcet 2012). Recently, codeswitching between varieties of the same languages has also been studied (Sebba 2012).

However, studies are lacking in the field for texts where codeswitching is used as a stylistic tool without the intention of empowering a minority language or dialect. In my data, the codeswitching happens mostly to German and French by native speakers in their native countries, where these languages are not a 'minority' or 'exotic'. Additionally, none of the novels analyzed contain English-speaking characters in major roles, which makes a unique premise for language representation — if these texts were treated as fully realistic representations of the situations within the countries they portray, then we should not find any English present in them at all. The characters are not switching between languages in their speech; instead, the codeswitching is a choice by the author to represent the language that in reality people in that country would be speaking the whole time. Because of this, the codeswitching in the novels can be seen as a stylistic technique used to represent the foreign setting and characters. Accordingly, in my data, codeswitching usually happens with regards to localized terminology, for example referring to a café in France as a *brasserie,* or within dialogue, highlighting the fact that the characters are speaking in a different language.

Furthermore, the languages may have strong connotations for English readers in the context of WWII, as French is the language of the allies, and German that of the enemy. I am interested in finding out whether this mentality is evident in the representation of the languages in the novels as well, i.e. whether German is equated with 'negative' and 'enemy' and French with 'positive' and 'ally'. To do this I will be analyzing the texts both qualitatively and quantitatively.

This paper is focused on the stylistic choices the authors have made with regards to language representation and analyzing the possible effects of these choices on the characters. Therefore, my research questions are:

- What stylistic devices are used to represent languages in the books and in what situations?
- Are these stylistic devices used for either positive or negative characterization of characters/language groups?
- How does the representation of other languages compare across the books?

As a secondary research question, I am interested in finding out whether the language representation techniques have been considered in the critical response to the books. As there is not much academic writing on any of the analyzed works, this part is only briefly discussed in chapter 5.

This paper is laid out in the following way: Following the introduction, chapter 2 comprises of a theoretical background of stylistics and an introduction to the different methods of representation, including the theories of Translational Mimesis and the Markedness Model, which my analytical framework is based on. This chapter also includes background on the historical fiction literary genre. Chapter 3 introduces the literary works in focus, along with their main characters and plot summaries. It also introduces Goodreads, a book review site that was used to assess the general acceptance and critical responses the books have received. In Chapter 4 the methods used to collect the data are elaborated on. The analysis of this data is presented in Chapter 5, with sections focusing on each book separately. Chapter 6 comprises of a discussion and comparison of the books, as well as discussion about the critical reviews from Goodreads. Chapter 7 concludes with a summary of the main findings.

2. Theoretical Background

In this chapter, I will discuss the previous research that comprises the theoretical background for this study. Stylistics and stylistic analysis are explained in section 2.1. In section 2.2 the different methods used to represent languages in the texts are focused on, and the Markedness Model and Translational Mimesis theories are presented. After this, the genre of historical fiction is defined (section 2.3).

2.1 Stylistics

To understand stylistics, one must first understand what is meant by the term 'style' in literature. The most basic explanation, as per the *Dictionary of Stylistics*, is that style "refers to the perceived distinctive manner of expression in writing or speaking" (2011: 397). If a group of people adopt a common register for use in a specific situation, this creates a style (Chapman 1980: 11). A style is also what sets someone's writing or speaking apart from the others, and most authors have a distinguishable style, made up of linguistic features like register, period and genre. (Wales 2011: 399). The linguistic analysis of these different styles is called stylistics. As Wales explains in *A Dictionary of Stylistics*:

> "The goal of most stylistic studies is to show how a text 'works': but not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or **in order to relate literary effects or themes to linguistic 'triggers'** where these are felt to be relevant." (400, emphasis mine)

Stylistics looks systematically into the workings or 'formal features' of a text, figuring out why the text has the impact it does. In this study I treat codeswitching and other language representations as potential 'linguistic triggers' and study how they function in, and affect the interpretation of, the text. I have chosen to use stylistic analysis in my study because literary language is typically "chosen and manipulated by its user with greater care and complexity than the average user either can or wishes to exercise" (Chapman 1973: 4). I will be approaching the three novels from the assumption that each author has *knowingly* planned the codeswitches and other language representations in their novels. I will use stylistics to pinpoint the instances as well as their deeper meanings and effects.

Studying literature through stylistic methods is vastly different from using stylistics to study spoken discourse. For example, codeswitching can happen unconsciously within a spoken sentence, but due

to the premeditated quality of writing, accidental codeswitching is nearly impossible to occur in a text. The writer can spend a significantly longer amount of time crafting the perfect written sentence, using specific stylistic devices for maximum effect. Raymond Chapman (1973) states:

> To say that literary language is more careful is another way of saying that it is more conscious in formation. Literature uses language as an artistic medium, not simply for communication or even expression. (…) It is not spontaneous (…) It is considered and developed in a way that is impossible for everyday conversation, or even for the more deliberate registers adopted for certain styles. (13)

Rossi (2011) refers to this as the 'anti-realist tendency' that occurs when representing discourse. While his study focuses on language in film, the same observations are applicable to other forms of fictional writing as well. Even when the story is set in a realistic context and efforts are made to represent the language variety, there are always aspects which reveal its 'scripted form' (ibid.: 22). In my data these are revealed through the translations which make the foreign language accessible to the monolingual reader.

There are two facets within stylistics that are important for my data, and those are *style marking* and *diachronic information*. On diachronic information, Chapman states:

> Diachronic information is not confined to a glossary of changes in meaning. A glossary will be primarily concerned with the denotations of words. Full comprehension, in all styles and especially in literature, depends on grasping the connotations – the emotive ambience of words, their associations and the emotions which they may arouse. (23)

I will be looking at how the diachronic information comes across in the multilingual situations, where even though the reader cannot synchronically understand the meaning of the foreign words, there is still information going through to the reader through other means, through the context or earlier uses of the word. I will be analyzing the potential "emotive ambience" of the multilingual (codeswitched) words.

Style markers are linguistic features that appear in a text in a distinctive manner from the norm. This can mean either significantly more or less often than what are generally present in similar contexts (Chapman, 146). The books that are analyzed in this paper are all classified as historical fiction, and codeswitching can be viewed as a unifying style marker across the books.

Wales regards Stylistics as the twentieth century's "expanded replacement edition" to the study of Elocutio in Rhetoric. Charles Bally's dissertation on French *Stylistique* in 1909 initiated the interest in stylistics, which then expanded across Europe through the work of Leo Spitzer (1928, 1948) among others. The 1960's advances in descriptive linguistics created fertile ground for the field of stylistics to develop (Wales, 2014: 399). A modern look at the field is provided by Lesley Jeffries and Dan

McIntyre in *Stylistics* (2010). Bally (1909) originally proposed stylistics to be a distinct field of study, complementary to Saussure's linguistics. Throughout the years, researchers have chosen to see stylistics – which is also referred to as literary linguistics – in one of three ways: 1. It is a sub-department of linguistics that has a subsection for literary texts. 2. It is a sub-department of literary study which makes use of linguistic methods, or 3. It is a separate field which uses methods from both literary and linguistic study (Enkvist 2016: 27). In this work I regard stylistics as a field of its own, as neither linguistic nor literary study are obviously prominent.

Stylistic studies usually consist of a close reading of the texts, paying careful attention to the linguistic features – for example the use and forms of verbs, or sentence structure – and how their use here compares to the 'normal' uses and functions evident elsewhere (Carter 2010). In this analysis, I am focusing on only a single linguistic feature, the representations of language. The next sections will describe what these are in more detail.

2.2 Language Representations

In this section, I will briefly explain the different methods used to represent languages in the chosen novels. To refer to these, I use the term *language representations* (LR). The main language in focus across all the books is German, with French in *All the Light* and Polish, Russian and Slovakian in the *Tattooist* being additional represented languages. The books were all published in English, so that is the language of both narration and dialogue, however, none of the settings or characters would realistically take place in English.

2.2.1 Codeswitching and the Markedness Model

> "Can you touch your these - your *kyynärpäät* together?"

Codeswitching (CS) was originally understood as the use of two or more languages within a single "communicative episode" occurring in speech (Heller 1988: 1), like the example above, overheard in a café in Helsinki. This example represents a common situation in bilingual speech, as the English phrase includes a Finnish word (*kyynärpää* – elbow) where the speaker seemed to forget the English term. A more recent definition of the term includes the shifting between different varieties and dialects as well, which can be applied to the study of written texts (Jonsson 2012, Wales 2014). As already mentioned in the previous section, there is an inherent difference between written and spoken discourse, and because of this, there has been debate over whether codeswitching can be analyzed in literature in the same way as it is analyzed in natural speech, due to the 'fundamental differences'

between the two types of discourse (Gross 2000, also discussed in section 2.1). In natural speech, codeswitching may occur for a variety of reasons, from something as simple as lack of fluency, to conscious changes between formal and informal situations (especially in multilingual countries where one language has more prestige, like English in South Africa). It can also be used to mark oneself as part of a specific group or used as a power tool to exert control over another (Gudykunst 2004). While codeswitching can have these same effects in literature, it does so simply as a tool of the writer, and thus it cannot be as authentic as it would be when occurring in speech.

Ultimately, the author's meticulous writing creates an illusion of real-time conversation, so when a person reads the text, they understand and create meaning from the utterances as if they were produced spontaneously in the moment (Gross 2000: 1291). Because of this, CS in literature has the potential to reflect social reality, but it can also be manipulated as a literary device (Wales 2012, 63). Unlike the instantaneous (and often even unconscious) CS that happens in speech, producing CS in text is premeditated by the author and intended to have a specific effect. Therefore, CS in literature cannot be analyzed from the point of view of the character, but instead as a *tool* for characterization, what the author intends to represent the character as. Among other things, research on the stylistic effects of CS in literature has found that CS can be used to breach taboo subjects (for example mixing Shona with English to talk about STDs, Mukenge 2012) and decrease social distance between the writer and the reader (Gross 2000).

Jonsson (2005, 2012) speaks of the different effects codeswitching can have in literature. CS can be used as a *distancing tool* to make a monolingual reader aware of the distance between himself and the foreign language and/or culture, which is also referred to as the "Other" (Bhabha 1994). Often the codeswitching happens in dialogue, highlighting the fact that the characters are of a different nationality and are speaking that language. However, if the CS occurs to a language shared by the reader, it can also be an *identity forming* technique and build empathy (Keen 2010). CS may also be *euphemising,* for example, the harsh swearing in *The Book Thief* does not seem as strong to an English reader since it is only written in German. Jonsson also found these effects in her analysis of CS in Moraga's plays (2005). In this paper, I intend to find out whether the same purposes are evident in the works of different authors using different methods.

Studies on multilingual literature are more rare than studies on multilingual speech, and Sebba (2012) voices his concern that while theoretical frameworks for CS exist relating to speech, analyses of CS in literature have no specific frameworks of their own and usually end up being either primarily descriptive or attempt to adapt the codeswitching-in-speech frameworks, like that of Myers-Scotton (1993). However, applying these theories to text can create difficulties. Sebba states that there is a

danger in applying concepts developed for studying spoken discourse as this may limit the research on written discourse "imposing constraints on the types of phenomena which can be studied or which even appear to be worthy of study" (2012: 5).

To aid in the analysis of CS in my data, I will be using the Markedness Model (Myers-Scotton 1993). Myers-Scotton developed the Model within her Matrix Language Frame Theory – according to which codeswitching occurs as the alternation between a *Matrix Language* (the more used one) and an *Embedded Language* (the less used one) (ibid.). According to the model, language users consciously choose which language to use, based on the social codes between participants – also known as rights and obligations (RO) sets. The unmarked (usually the matrix) language or variety is the 'non-threatening' and normative choice for speakers, while the marked variety is used to change the RO set (Myers-Scotton 1998). For example, at the University in Helsinki, a student may address a professor in English during class, but switch to Finnish when apologizing for leaving early, proposing a new RO set as the situation changes from formal to more personal.

Myers-Scotton's model has been criticized for its rigidity (see e.g. Blommaert and Meeuwis 1998) – among others, Woolard disputes the notion that codeswitching is always strategic, and shows in her research that codeswitching is not necessarily even a conscious decision (Woolard 2004). When listening to bilingual families talk, it seems that the swapping between languages happens unpredictably and freely, but as soon as people from a different language background are involved (for example monolingual Turkish grandparents visiting a English-Turkish bilingual family) the CS is controlled (Harding-Esch & Riley 2003). Also important to note is the fact that bilinguals "only code-switch with other bilinguals with whom they share a dual language identity[1]" (Bullock & Toribio 2009: 10). I believe the Markedness Model can be applied in some situations. As this model sees codeswitching to be strategic, it can reasonably be used when analyzing literature, since the codeswitching is premeditated (strategic) on the author's part. The Model has been applied in analysis of multilingual literature before, for example Barnes (2012) finds that the switches within the matrix language are marked choices that create and highlight different (national or linguistic) identities and relationships. Gross (2000) also uses the model to discuss the use of codeswitching as a face-threatening strategy within dramatic works, where CS is used by low-status individuals to try 'seize control' of interactions with members of higher social groups. Nonetheless, the limitations of transposing a framework meant for speech into analyzing text should be taken into account. I will

[1] Growing up in a bilingual family I have also noted that we swap between languages without any clear logic. However, I do recognize making conscious choices with my language use in situations where the other person is not bilingual or is less confident in codeswitching.

only be using the model to analyze the power structures created by codeswitching in the texts I have chosen, specifically within the dialogue of the characters. Because this model does not take into account the different kinds of language representation that are possible within texts, I will be using Sternberg's classification of Translational Mimesis to look at the different ways those occur.

2.2.2 Other Language Representations and Translational Mimesis

While codeswitching is the most obvious LR method, a closer inspection of novels shows that it is by no means the only, nor even the most common method to represent languages. To explain these other types, I borrow terminology found within Sternberg's theory of Translational Mimesis (1981).

The term 'mimesis' refers to representation or imitation, most commonly used in literary criticism when comparing the represented world in a text with reality, and famously studied by Auerbach (2003, see also Potolsky 2006). Meir Sternberg (1981, also Taylor-Batty 2013) discusses the 'mimetic challenge' writers have when trying to represent a multilingual reality – naming it Translational Mimesis. The interlingual tension arises between the language that is the represented object – for example German in *The Book Thief* – and the language used as representational means – for example English in *The Book Thief.* Added to the representational challenge there is also the communicational challenge – how this representation can be understood by the reader (Sternberg 1981: 221).

However, Sternberg proposes that there are three 'drastic procedures' used to avoid the problems of translational mimesis. The scope of the represented world can be confined to a 'linguistically uniform community' where no interdialectical or interlingual tensions occur. This he calls *referential restriction,* an example of which would be Jane Austen's novels, where all characters are conveniently from the same social class. On the other hand, *vehicular matching* accepts (and even seeks) linguistic variety and multilingualism, to the point where the reporting speech is limited to "the provision of bridging links, interscenic summary, or possibly no more than the inverted commas of quotation." (224). This is common in the proceedings of international conferences, and also in polyglot works, such as Shaw's *Pygmalion*. Thirdly, the *homogenizing convention* is used when the different languages are completely ignored and the whole work is written without reference to them or linguistic problems that may occur – this is especially common in fantasy and children's books (no one wonders why everyone can speak to Alice in English when she appears in Wonderland) as well in certain types of historical fiction[2]. Indeed, many works depend on this linguistic uniformity; most

[2] See the *Tattooist of Auschwitz* section 5.3

of Shakespeare's works are set in non-English speaking countries (e.g. Antony and Cleopatra, Romeo and Juliet).

The use of these strategies would effectively mitigate the purpose of translational mimesis, however, their clear-cut nature 'disqualifies them for serving as viable artistic strategies' if the author wants to include any sort of multilingual themes or tensions between language and culture, or even sociolinguistic varieties (Sternberg 1981: 225). Sternberg proposes four distinct types or techniques of translational mimesis that lie between the aforementioned extremes. These are the techniques that I will be looking for in my source material as well, to see if all representations fit within them or whether different ones are present. The techniques are called selective reproduction, verbal transposition, conceptual reflection, and explicit attribution, and they are explained in more detail below.

Selective reproduction is when the multilingual discourse of the speakers is intermittently quoted in the text as it would have originally been expressed (i.e. a codeswitch). Unlike vehicular matching, this technique requires only minimal, if any, multilingual knowledge from the reader, often incorporating *mimetic clichés* – interjections like the French "*Sacré bleu*!" – Which have 'little intrinsic importance' in themselves but serve simply as a reminder of the characters' 'otherness'. Selective reproduction can appear in the form of 'tags' within the text – phrases in the original language repeated to the extent that they serve the same purpose as the phrases would in the language of narration.

Verbal transposition is a kind of bilingual interference, where the multilingual speech is suggested through the language of narration. These are usually forms of grammatical, lexical or orthographic irregularities that are typical in the source language but odd in the target language – such as a German character speaking English with German word order "I will my coat take."

Conceptual reflection as a technique does not contain anything concrete of the original discourse, instead focusing on the "the foreign code as the mapping of reality, and distinctive referential range, segmentations and hierarchies. Conceptual reflection thus lies at the crossroads of language and reality" (230). Sternberg gives an example of this from Gulliver's travels, where the Lilliputs have to "fall back on ingenious guessing and lengthy circumlocution in order to refer to Gulliver's watch" (231) – this explanation takes up a whole paragraph.

Explicit attribution is a "direct statement on the reporter's (or even the reportee's) part concerning the language (or some aspect of the language) in which the reported speech was originally made" (231). This often appears alongside one of the other types of mimesis, but also appears by itself – simply

telling about the multilingual discourse as a whole (e.g. “she sang in German”), or commenting on a specific component (e.g. “Philipp found her high German accent easy to understand.”). In situations where the characters are multilingual, the omission of explicit attribution may leave it unclear which language is being spoken. This technique is most similar to the homogenizing convention, as the text stays mostly monolingual with the multilingualism only being represented through infrequent references. In this way, the reader is made aware of the language change, without it bothering the reading experience.

Based on the easily accessible nature of both selective reproduction and explicit attribution, I would expect these methods to be prevalent in the analyzed books. As verbal transposition requires more explicit intentionality from the author, and conceptual reflection is difficult to pinpoint due to its abstract nature, these are less evident in the data. However, examples of all of these were looked for in the books. Furthermore, I will try to determine whether all LR instances can be classified within these techniques, or whether additional groupings are necessary.

All the books in focus are set in a non-English speaking environment, so each author has had to make conscious decisions about representing this fact. In the *Tattooist of Auschwitz* and in *All the Light We Cannot See* the situation is further complicated by the fact that two or more non-English language groups are present. There is little previous research on situations like these in literature, so hopefully this thesis will open the topic up for further analysis and discussion. Especially noteworthy is the potential to use codeswitching or other language representations to cast the foreign character in either a positive or a negative light.

2.2.3 Accessibility of Foreign Words

The way the foreign language is made accessible (or inaccessible) in a multilingual text is an integral part of the LR situation. Within Sternberg’s categories, this is especially important in relation to *selective reproduction*, i.e. when codeswitching occurs, while *explicit attribution* is the easiest to access as the other language is only mentioned and no language knowledge is necessary.

In papers discussing codeswitching, these are often referred to as translation strategies (Burcet 2012, Jonsson 2012). But of course, using the term ‘translation’ here can be slightly ill-fitting, due to the unspoken understanding of the Source-Text Postulate, according to which every “assumed translation” must have (had) a corresponding ‘original’ text in another language/culture (Toury 2012: 47). In the books I am analyzing, the ‘translation’ occurs within the same text as the translated term, often even in the same sentence. It could also be argued that these are not translations, but rather pseudo-translations, as the texts are presented as translations, but they do not have a corresponding

source text (Toury 1995: 40). This is especially applicable to the *Book Thief*, where Death finds the writings of Liesel (in German) entitled "Book Thief" in the frame story, and then he tells her story (in English) based on his reading – it is a story within the story. All instances where a translation is alluded to are pseudo-translations, as the texts are fiction, and none of the conversations happen outside of the words of the text. Therefore, when only "a translation of Rosa Hubermann's announcement" (35) is given without the "real words" that she says, those "real words" do not actually exist. This logic delves into the void of narrative strategies and cognitive narratology, which I will not go further into here, but this theme is more fully discussed e.g. in Hühn et. al. (2014), Zunshine (2015).

Harjunpää and Mäkilähde (2016) propose using the term *reiteration* instead of *translation*, with reference to codeswitching, as "a message in one code is repeated in the other code, either literally or in somewhat modified form" (Gumperz 1982: 78 – as quoted in Harjunpää & Mäkilähde 2016). According to Gumperz, the main use of reiterating a CS is 'emphasizing or amplifying a message'. Similarly, Montes-Alcalá finds reiterating CS to be used for 'clarification, elaboration and emphasis' (2012: 74-75). This is true especially for those who understand both languages, e.g. when a latino mother shouts for her children "Ven acá! Come here!" (Harjunpää & Mäkilähde 2016). However, in this paper I am not as focused on the reiterative uses of codeswitching as I am in the effects it has specifically as an instance of a foreign language within an English language text, read by a monolingual English reader. And so, for clarity's sake, in this paper all instances where the meaning of a CS is clarified or made accessible to the monolingual reader, are referred to as translations.

The different 'translation techniques' used for codeswitching can be looked at as a continuum from the most transparent or easily to accessible, to opaque or difficult to access without knowledge of the other language. Because of this, the methods also give a hint at who the intended audience is. Most popular fiction is intended to be understood by the average monolingual[3] reader, and this can be seen in the transparent translation strategies used in the sample books. Presented in Figure 1 (based on Burcet 2012: 92), the transparent techniques are *international terminology*, *direct translation*, and *text external information* like glossaries and footnotes. Using such internationally known terms that no translation is necessary creates a multilingual text, while requiring minimal effort from the reader (Torres 2007). For example, there would be very few readers for who the meaning of "*Hola*, *señorita*, would you like to dance?" would remain unclear when uttered by a Spanish character.

[3] For these books, the assumed audience is fluent in English. Thus, the Monolingual here refers to a fluent English reader who does not understand the other language represented in the novel – German and/or French. The reader may be fluent in some other language, e.g. Finnish, and thus be multilingual, but in the present situation, that is irrelevant.

In texts where CS is not meant as a distancing feature, less common CS terms are linked with a direct translation either straight before or straight after it in the text. In *Book Thief,* for example, Liesel steals a book and it is described as "red, with black writing on the spine. *Der Traum Träger.* The Dream carrier" (336, emphasis mine). This is the most straightforward way of providing the meaning in the text, but when happening often it may disrupt the flow of the story. Zusak also employs a rather unique method of narration with the narrator 'stepping out' into a framing story to act as a translator for the reader. He explains terms from the dialogue or facts about the German language or culture. In these instances, the monolingual English reader is the intended audience. For the bilingual reader who understands both languages, the translation technique may make the story repetitive and slow at times. A way to avoid this problem would be for the author to include footnotes or a glossary to provide additional information and translations for foreign words outside of the text. This way the flow of the story is not interrupted unless the reader chooses to turn to the notes.

The transparency varies within *contextual clues* and *cushioning,* as indicated by the space that this technique takes up in Figure 1. *Cushioning* is a less disruptive way of translating; this is when the context gives the meaning without it being explicitly stated (Torres 2007, Burcet 2012). When Max greets Marie-Laure in *All the Light* with the untranslated phrase "*Guten Tag*" (good day) the situation provides the reader with enough information to deduce that this is a greeting. However, the transparency varies as sometimes the hints at the real meaning only occur pages later (see the characters Franz Deutscher and Pfiffikus in section 5.2.5).

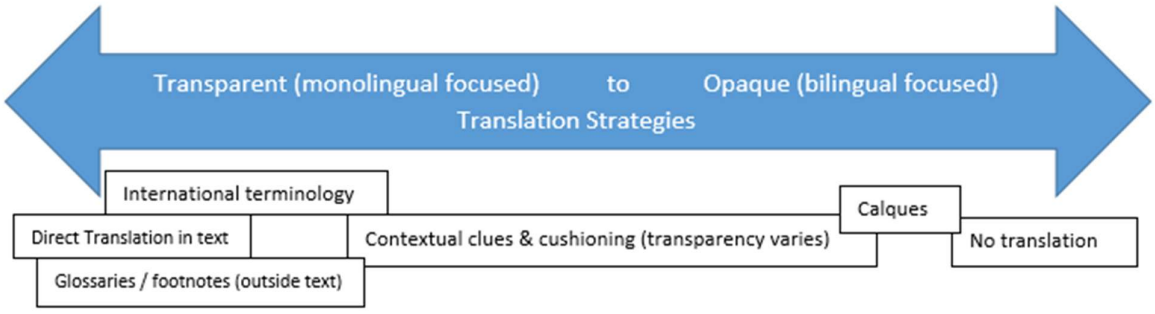


Figure 1 Translation Strategies (Based on Burcet 2012: 92)

The bilingual focused methods leave some information inaccessible for the monolingual. In Latino literature, 'calques' are used to present Spanish covertly in an English language text through "creative English renditions of Spanish words and phrases translated literally or figuratively" (Torres 2007: 78). Torres gives the example of a character named *Aunty Light-Skin* which sounds strange in English, but the bilingual will know that this is actually the literal translation of a common Spanish name; *Titi Blanca* (Ciscernos, 2002). Used in this way, the translation techniques can also highlight the

differences between the languages in question. In *Book Thief* the author uses the archaic form "*Erdäpfel*" when a shopkeeper refers to his prize potato, but he translates it literally to 'earth apple' (*erd*- earth and *äpfel* – apple) to highlight the German term, and only referring to it as a 'potato' later to clear the potential confusion (303).

Along the accessibility continuum, calques are a more opaque method than those previously described; but the most opaque situations are those where no translation is given[4]. Many authors leave codeswitched terms untranslated when they want to highlight the multilingual situation in the fictional world. No translation also creates an 'in-group' for those who understand the other language and reiterates to the monolingual that she is an outsider. This technique is especially common in postcolonial fiction where there is an indigenous or minority language in use (Ashcroft et al 2003, Sebba 2012).

There are many ways the foreign language can be made accessible to a monolingual reader, and as seen in this section, they also have a variety of effects. In this paper the methods of translation will be assessed, and in turn, their effects on characterization will be examined.

2.2.4 Characterization

> Character, it can hardly be denied, is what readers infer from words, sentences, paragraphs, and textual composition depicting, describing or suggesting actions, thoughts, utterances, or feelings of a protagonist. Thus the linguistic organization of a text will predetermine to a certain degree the kind of 'picture' one may compose of a protagonist. Therefore, the particular forms by which this is achieved need to be studied in detail. (van Peer 1989: 9)

Characterization is the attribution of properties to a character (Jannidis 2014). This can be done explicitly through description in the text or implied through textual cues. Inferences can also be made from text external sources, with reference to historical or cultural 'real-world conventions' of how certain characters might act (ibid.: 22). Furthermore, characters can be categorized based on their role or inclusion in a group – e.g. 'Teacher', or 'Jew' invokes specific qualities in the mind of the reader. If a character is characterized in a way that does not fit into a specific category it is termed personalization. Later information in the text can alter a character's status, either decategorizing or depersonalizing them. (ibid.: 23)

One of my main aims in this paper is to find out how LR affects characterization of characters in the books. The LR instances are strictly textual, and according to van Peer (1989: 9), the text has a considerable effect on the image of a character. Within my source material, the nationalities of the

[4] According to Burcet (2012: 92) zero translation can also be understood as "extremely vague cushioning" – as it does have context which hints toward the real meaning, but not in a straightforward manner.

characters are significant to the story, and these nationalities are also depicted through their use of language. They are characterized categorically through their nationality (both text-internally and -externally), but when they break out of the language usage norm, they are also characterized personally[5].

There are two opposing views on the status of character in fictional texts. On the one extreme, characters are humanized to the point where they can be discussed separately from the text, and scholars, most notably A. C Bradley (1960), have gone to great lengths to analyze the thoughts and motives of characters over and above that which is presented in the text. This approach is supported in the everyday experiences of fiction, as the enjoyment of literature or films vastly comes from people imagining the characters as real people (Culpeper 2002: 253). But this approach has been widely criticized in academia (e.g. Knight 1963) as characters do not exist outside of the text, and the construction of a past or a future for a character is merely speculation.

The other extreme is that characters are simply 'textual phenomena' (Culpeper 2002: 252), an approach that was advocated by Aristotle in his *Poetics,* arguing that characters are "foremost agents of action" (ibid. 254). Culpeper explains it with regards to focus:

> The focus is on the kind of 'doer' (e.g. hero vs villain) as a function of the kind of 'deed' (e.g. good deeds, bad deeds) but not on, for example, what might have motivated the doer to do the deed. The difference between this kind of approach and the humanizing approaches is neatly put by Bennison: 'The question asked by Proppian critics is 'what does this action lead to?' rather than 'what is it that causes a character to act in this way.' (1997:118)"
>
> (Culpeper 2002: 255)

Within my analysis of language representation, like Culpeper, my understanding of character is in between the two extremes. I do not regard the speech (and so the CS and OLR instances) as autonomous decisions of the characters, but rather as stylistic techniques the writer has chosen to portray them with. And so, the question is not *why* this character codeswitches, but rather what the effects of codeswitching are *on the character*.

With this angle, it is important to mention the potential trap of *Intentional Fallacy:* the intention of the author is not the standard by which the effects of a literary work should be measured, and indeed it is impossible to know what the original intention of the author was (Wimsatt and Beardsley 1946). In this paper I approach the effects of the LR from the point of view of how they can affect

[5] This is especially evident in the character Werner in *All the Light*, see section 5.1.2.

characterization and the story as a whole, but I do not claim that this was the original intention of the authors when writing the novels.

2.3 Historical Fiction as a Genre

All the works studied in this paper were intentionally chosen as representations of the historical fiction genre, more specifically as set during the Second World War. When taking into consideration the context and the roles different countries played in the War, it could be expected that the representation of languages is a key stylistic technique within the genre, as it can be used to highlight or diminish the foreign quality of characters from different countries. The fictional aspect puts emphasis on the choice an author has made to represent the languages, as the codeswitching does not stem from the translation of 'original data' but it is purely a stylistic technique. The potential stereotypes and prejudices towards different nationalities can also appear in the way their languages are portrayed. Because of this, fiction provides stimulating linguistic data for this type of analysis.

Historical fiction, as defined in the *Encyclopaedia Britannica* (2013), "attempts to convey the spirit, manners and social conditions" of a historical setting with "realistic detail" and "fidelity to historical fact.". Historical fiction may be about historical figures, but often includes fictional characters to facilitate depicting the impact of historical events in the private lives of the ordinary people of the day. The fictional aspect of the genre gives authors the freedom to create additional background events and histories, as well as portray thoughts and inner lives of historical figures for dramatic effect, without strict adherence to facts. As the characters 'come alive' through fictional narrative techniques, a platform for empathetic connection to history is created (Keen 2010). This makes the awareness of how the different nationalities are portrayed even more important, as linguistic techniques like codeswitching may have a hidden emotive effect.

Of course, the union of 'history' and 'fiction' in a genre seems slightly contradictory, after all, the term *history* would imply factuality whereas *fiction* is inherently made up. Due to this, the definition fluctuates, with a wide range of novels fitting within the classification. According to the Historical Novel Society, in order to be classified as a historical novel, a work must be set at least 50 years in the past. Alternately, it must be set in a time "before the authors memory" (Baker 2014: 14) and approaching the events only through research (Historical Novel Society, n.d.). Thus, a novel based on the author's personal experiences cannot be considered historical fiction even if the events occurred over fifty years ago.

The society does consider some different styles to fit within historical fiction, namely "alternate histories (e.g. Robert Harris' *Fatherland*), pseudo-histories (eg. Umberto Eco's *Island of the Day Before*), time-slip novels (e.g. Barbara Erskine's *Lady of Hay*), historical fantasies (eg. Bernard Cornwell's *King Arthur* trilogy) and multiple-time novels (e.g. Michael Cunningham's *The Hours*)" (Historical Novel Society, n.d.).

When identifying the genre of Historical Fiction, the question arises of whose past is actually in question – the reader's or the author's? Johnson (2002) asks whether the genre should be regarded as relative, as a book could be considered historical by one (younger) reader, while it is not by another (older) one. For example, present day high school students were not alive during the Vietnam War, but most of their teachers were, so when they read a book set in that time, is it historical or not? This is something that continues to be debated (Johnson 2002), but to avoid an all-encompassing genre where "all books are historical, but some are more historical than others" in this paper the term historical is understood as related to the author.

The books analyzed in this paper all fit within the genre of historical fiction in their own way. *All the Light We Cannot See* (Doerr 2014) and the *The Book Thief* (Zusak 2004) have fictional protagonists in a Second World War setting. Both were written 60 years after the depicted events, with both writers basing their facts on research. *The Tattooist of Auschwitz*, however, is based on the life story of Lale Sokolov, a holocaust survivor. Morris (2018) interviewed Sokolov and published his story with creative license. The *Tattooist* falls within the subgenre of *biographical* historical fiction, because it is based on truth, but due to the amount of 'gaps' the author had to fill in the story, it is not considered a biography. Some criteria for biographical historical fiction are that "the subject of the biography is a real person, the setting is historically accurate, and at least some of the narrative events actually happened. [Furthermore] where facts are not available, the author can create scenes to further the story, as long as they accurately represent the time period." (Baker 2014: 77). With these samples of the historical fiction genre, I hope to find a variety of methods through which languages are represented, and what the effects of these methods are on the portrayal of the foreign characters.

3. Literary Works in Focus and Their Reception

The three novels presented in this analysis are fairly recent – published between 2005 and 2018 – and they are all set in continental Europe during the Second World War. The novels are classified within the historical fiction genre and are further linked by a young adult readership, as the main characters are all between teenagers to young adults. Each of the books depicts a specific style of language representation. In this chapter each section contains a brief overview of the novels, focusing on their setting, languages, plot and main characters. Before this, I explain why I use Goodreads as a source.

3.1 Analyzing Reception: Goodreads

In the absence of extensive academic criticism on these recent works, I am using public reviews from the reading community site Goodreads, as well as book reviews from online newspapers to get an idea of how people have reacted to the books. I am interested to see if codeswitching or language representation are mentioned in the reviews, as this also indicates whether they are seen as prominent features of the stories.

The website Goodreads.com was launched in January 2007, and in its' own words, it is the "world's largest site for readers and book recommendations" (Goodreads1, n.d.) Currently, Goodreads is a subsidiary company of Amazon, making use of their technology and expertise to keep the website running and the data on the books up to date. According to their statistics, there are 90 million members registered onto the site, and these members have posted 90 million reviews on a total of 2.6 billion books. As a member, one can compile and share a 'bookshelf' of books one has read or wants to read and based on these an algorithm can give personalized book recommendations. The books on the site have their own pages, where publishing details, blurbs and plot summaries can be found. Important for this paper, however, are the community reviews. Goodreads members can rate a book out of five (the average from these ratings is shown at the head of the page) and they can add a written comment about the book in the community review section. These comments can be replied to and 'liked' to show agreement or appreciation. Thus, when reviewing these opinions on the books, it is possible to see which opinions are more popular and thus more relevant. Goodreads also has its own annual choice awards, based on the reviews of the Goodreads members. These show that the opinion of the individual members is taken seriously, and as such they add value to my analysis.

3.2 All the Light We Cannot See by Anthony Doerr

All the Light We Cannot See (referred to in this paper as *All the Light)* was written by American Anthony Doerr over the course of ten years and published in May 2014. It was received well, staying on the New York Times bestseller list for over two years. *All the Light* won the Pulitzer Prize for fiction in 2015, as well as the Andrew Carnegie Medal for excellence in Fiction. The public reception was also positive; *All the Light* won the Goodreads 2014 choice award, and the average Goodreads community rating is 4.33/5 (based on 831,345 ratings, last checked 28th August 2019). Like *Book Thief*, it is also one of the most recommended books on Goodreads, and it is on their "America's 100 favorite novels" list (Goodreads2, n.d).

All the Light is a multilinear story jumping around from 1934 to 1944 and back again, even ending up in 2014 in the epilogue. Throughout these years, the reader follows half a dozen plotlines, focusing on the lives of Marie-Laure, a blind young French girl in Paris, and Werner, a young orphaned German boy in a mining town named Zollverein. As the war looms over them, Marie-Laure and her father find refuge at her (somewhat strange) great uncles house in the seaside town of Saint-Malo, protecting a precious stone known as the Sea of Flames. Werner, on the other hand, with a knack for fixing radios, is enrolled into *Schulpforta*, a special cadet training school and eventually ends up in the *Wehrmacht* – the armed forces – tracking and eliminating resistance radio signals all the way to Saint-Malo. The storylines of the two characters cross only for a few pages, however, their stories are connected throughout, as the radio program Marie-Laure's great-uncle broadcasted was what pushed Werner into his "destiny", sparking his curiosity for science and mechanics.

As the background event of the novel is the German occupation of France, German and French are the marked languages within the story. These also happen to be the mother tongues of the two protagonists, but as Werner was exposed to French through his caretaker Frau Elena, he is able to speak French too. German Sergeant von Rumpel, the antagonist chasing after the Sea of Flames stone, also effortlessly switches to French when the need arises. There is a generous amount of stylistic codeswitching. Other languages mentioned in the book are Russian, Hungarian and English.

Two different languages are openly evident in this book, yet the fact has not been noted in criticism nor studied in academia. Also, the contrast to *The Book Thief* in both LR instances and their acceptance by readers makes this a valuable addition to this study.

3.3 The Book Thief by Markus Zusak

The Book Thief (referred to in this paper as *Book Thief*) was written by the Australian author Markus Zusak, who was inspired by real life events his German parents told him about. It was first published on September 1st, 2005, to critical acclaim, becoming a New York Times bestseller and receiving numerous awards including the National Jewish Book Award for Children's and Young Adult Literature (2006) and the Book Sense Book of the Year Award for Children's Literature (2007) (Goodreads3, n.d.).

Overall, *Book Thief* has been received well. In addition to the many awards and best-seller listings Zusak has topped, the book has an average rating of 4.37/5 on Goodreads (as of August 28, 2019). With 1.6 million ratings, it is one of the most recommended books on this book-advice site (along with George RR. Martin's *Game of Thrones* and Kathryn Stockett's *The Help*.) A book review by Philip Ardagh (2007) in the Guardian calls this book a "beautifully balanced piece of storytelling with glimpses of what is yet to come: sometimes misleading, sometimes all too true." With adjectives like 'Unsettling', 'thought-provoking', 'life-affirming', 'triumphant' and 'tragic', Ardagh marvels at the scope of the novel, praising Zusak's insight into the human psyche. Similarly, within the community comments on Goodreads, there are reviews that find Zusak's writing worthy of a standing ovation. However, this is not the opinion of all. There are also reviewers on Goodreads who thought the story was cliché and the characters seemed flat and anecdotal, but reviews with only one star are rare (Goodreads3, n.d)

What makes this novel stand out is the narration style – the book is narrated by Death. He crosses paths with the main character Liesel on three different occasions, and so starts to spin her story together from the fragments he witnesses, eventually recovering her diary and sharing that with the reader. The story follows Liesel and those closest to her as the war builds up around them in a fictional town named Molching, where she has been placed into foster care at the house of Hans and Rosa Hubermann. Tormented by nightmares, Hans tries to distract Liesel by teaching her to read, and this sparks her passion for books – and acquiring them by any means necessary. Later in the book, the Hubermanns receive another, more dangerous guest, as a Jew named Max appears asking for shelter, on account of a debt of gratitude Hans owes his father. Death often steps out of the story to translate terms or explain situations, or simply give his own opinions on a matter. The story progresses in a linear manner, if Death's "omniscient" comments and foreshadowing are not taken into account.

In *Book Thief,* the unmarked/matrix language is English, and the marked/embedded language is German. All the characters are German and living in Germany, and this is highlighted by frequent

marked events within the dialogue. This is especially obvious in codeswitching "high impact terms" (Rudin 1996, see section 4.) such as *Saukerl* – 'pig' in German – a name Rosa is especially fond of using on everyone, and greetings like *hallo* and *wie geht's*. The codeswitches are usually followed by a direct translation, so while they do make the reader aware of the different language, they do not distance the reader from the characters.

My BA thesis (Väisänen 2018) looked at how the codeswitching in different situations in *Book Thief* could affect the empathetic connection the reader would have with the characters. Based on theory centered on Keen's authorial strategic empathy (2008), I found that codeswitching could be used strategically by an author to create empathy for foreign characters in a novel. As most of the codeswitch situations in this book are accompanied by a direct translation, the book can be seen to focus on the monolingual reader and encourage the monolingual readers' empathy towards the characters. This is further encouraged through normalizing German words. The situations without translation mainly occur with minor character and other inconsequential scenes, so while giving the multilingual reader extra information, the monolingual reader is not excluded from anything important, or distanced from the main characters. As codeswitching can be seen as a stylistic tool with empathetic effects simply as a side effect (Väisänen 2018: 19) I look at what stylistic effects the use of the marked language can have in the novel. The data was expanded to not only include the codeswitching ('selective reproduction' Sternberg 1981), but also the other representations of language: verbal transposition, conceptual reflection and explicit attribution (ibid.). This book is different from the others included in the analysis in the way that all characters are German, so there are no clashes between languages.

3.4 The Tattooist of Auschwitz by Heather Morris

The Tattooist of Auschwitz (shortened to *Tattooist* in this paper) was written by Heather Morris in New Zealand and published in 2018 in the UK. As already mentioned earlier, *Tattooist* differs from the other two books in this paper in the way that it is based on fact. This could potentially affect the way languages are portrayed, as there are real people the book's characters are representing. Morris met with Lale Eisenberg (Sokolov) three times a week for three years to record his tale. Lale was over 70 years old at the time, but he had waited until after his wife's death to share the story, since he feared he would be seen as a German co-conspirator (Cohen 2018). Recently, however, the Auschwitz Memorial Research Center released a statement that due to the amount of factual errors in the book, it has almost no value as a historical document. They added: "The nature of human memory, especially where the events recalled occurred over 70 years ago, requires confrontation with other

sources. From today's perspective, we can only regret that no specialist in the area of camp matters was invited to work on the book." ("Jewish News" 2018) For this, *The Tattooist* falls under the "historical fiction" genre. Nevertheless, the impact of the story has been felt worldwide, with it being translated into 17 languages and a television series being in the makings (Mäkelä 2019). It also has fairly good reviews on Goodreads, with a 4.27/5 average from 200 000 ratings (Goodreads4, n.d.).

This novel tells Lale's survival story – a Slovakian young man, who volunteers to work for the Germans, believing this will save his family. Little does he know that he will be taken to Auschwitz, the most notorious concentration camp of the Second World War. Because of his knack for languages, he is soon given the task of *Tatöwierer*, tattooing numbers onto the incoming prisoners. One day, women are brought into the camp, and Lale falls in love instantly when he locks eyes with Gita. He vows that he will survive the war and marry her.

The story occurs mostly in the concentration camp in Poland, but there are short parts in Slovakia and Germany as well. The marked languages include Slovakian, German, Russian, Polish and Hungarian, all of which Lale speaks fluently. However, selective reproduction is only used to represent German, all the other languages are merely attributed – some only when Lale mentions that he can speak them. Because of the lack of attributions, there are situations in the text where the reader must guess at which language is actually being spoken. Because of this, the LR instances are also not a prominent feature in reviews.

For ease of reference and comparison, Table 1 summarizes the important facts of each of the books analyzed in this work:

Books	**Year**	**Sub-genre of historical fiction**	**Narrative Technique**	**Matrix Language** **Embedded Languages**	**Setting**	**Important Characters**
The Book Thief by Markus Zusak	2005, Australia	Young Adult, Bildungsroman	First person narration by Death (a character in the story) Present tense	Matrix: English Embedded: German (all characters)	Small German town named Molching.	**Liesel Meminger** – main character /orphan **Death** - narrator **Rosa and Hans Hubermann** – Liesel's foster parents **Max** –Jew hiding in Hubermann cellar **Rudy** – Liesel's best friend and neighbor
All the Light We Cannot See, by Anthony Doerr	2014, USA	Young Adult, War Fiction	Stream of Consciousness / 3rd person narration present tense	Matrix: English Embedded: German, French. (main) Some English and Russian. (minor)	Germany (Zollverein, Schulpforta) France (Paris, Saint-Malo)	**Werner Pfennig** – main character / German orphan **Marie Laure LeBlanc** – main character / blind French girl **Daniel LeBlanc** – ML's father **Etienne LeBlanc** – ML's great-uncle **Madame Manec** – Etienne's housekeeper **Jutta Pfennig** – Werner's sister **Sergeant Von Rumpel** – German sergeant looking for Sea of Flames **Volkheimer** – Werner's school friend/unit soldier
The Tattooist of Auschwitz, by Heather Morris	2018, New Zealand	(Young Adult) Biographical fiction	3rd person narration, present tense	Matrix: English Embedded: Slovakian. (main characters) German (soldiers) Russian, Polish, Hungarian (others)	Auschwitz concentration camp, Bratislava	**Lale Sokolov** – Slovakian prisoner/tattooist **Gita Ferhmann** – Lale's love interest **Leon** – second in command tattooist **Baretski** Soldier Lale works with

Table 1 Summary of Books

4. Methods

In this chapter I explain how the data was collected from the novels, and which aspects of language representation are focused on.

In order to analyze how different languages are represented in the novels, a close reading was performed on all the texts, and each instance of language representation (LR) was tagged as either a codeswitch (CS) or as an "other language representation" (OLR). The word "other" signifies opposition to codeswitching specifically, and OLR includes all situations where an embedded language is referred to or inferred in the matrix language – including, but not restricted to, instances of verbal transposition, conceptual reflection and explicit attribution (Sternberg 1981). When referring to both CS and OLR, the term *language representation* (LR) *instance* will be used. These relationships are presented in Figure 2.

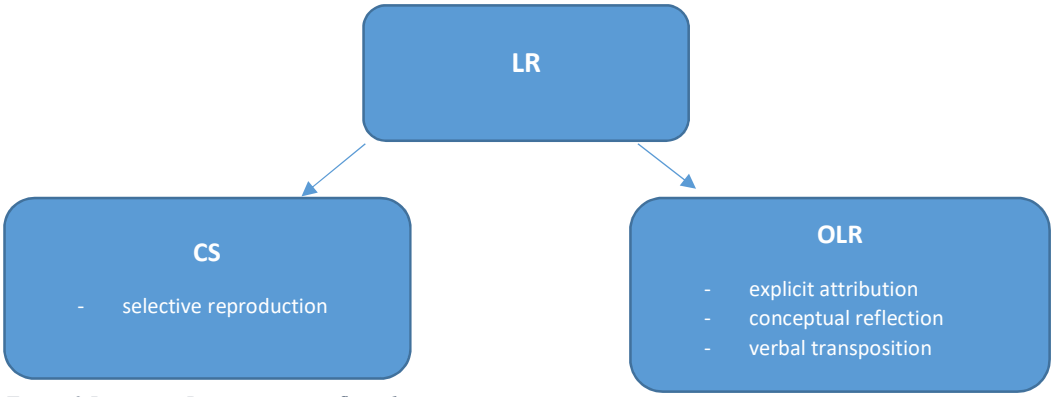


Figure 2 Language Representations flow chart

To compare the LR across the sample books, each instance was further examined by its location in the text. As seen in the example of collected data below (Table 2) instances were marked for occurrence – either narration or dialogue, for translation – the accessibility for the monolingual reader, as well as semantic field, part of speech, and whether it has a distinctly positive or negative connotation. Table entries for the examples used in this paper are available in the appendix.

Distinguishing between narration and dialogue shows whether the embedded language is more prominent in one of them, and then further effects of this can be studied. Stylistically, the dialogue being LR heavy may create a more multilingual image of the characters, while LR in narration would have a greater impact the setting. This distinction was not as straightforward as expected, as Doerr implements the stream of consciousness narrative technique in *All the Light*, which means that the

narration includes the thoughts of a character (See section 5.1.3.). The line between omniscient narrator and thought of a character is also blurred at times in *The Book Thief (*See section 5.3.1). For tabulating, I chose to make the distinction of dialogue vs. narration by whether a sentence is within quotation marks or not. However, I examine the stream of consciousness parts separately in the stylistic analysis.

Instance and page n.	Part of speech	CS or OLR	Language	Dialogue or Narration	Character/situation connected to	Semantic field	Accessibility	Translation	Notes
"We'll ride through forests and *villages de montagnes,* all those places Frau Elena talked about when we were small." 133	noun phrase	CS	French	Dialogue	Werner telling Jutta about (idealistic) future plans.	Ethnographic term	cushioned (and very similar to English)	mountain villages	Positive. He codeswitches to French while speaking German that is written in English!

Table 2 Excerpt from All the Light data

Next, I looked at the translation techniques and where they fit on the translation continuum (Figure 1.) In the table I marked the codeswitches as either *direct translation, cushioned*, or *no translation*. Other language representations where the meaning was clear were marked as *easy.* These results were then also scrutinized from the point of view of their stylistic effects.

The classification into semantic fields was developed in Rudin's (1996: 152) work on Chicano literature in the US, where codeswitching between Spanish and English is common. These categories can be applied to literature from other cultures as well, showing that there are general patterns when codeswitching is used for 'culture-specific concepts' (Jonsson 2012: 221). The fields Rudin included in his scheme are:

1. Terms of address – "both formal and familiar", e.g. calling Rosa "*Mama*" and referring to Hitler as "*Herr Führer*".
2. High impact terms – "interjections, swearwords, highly affective and emotional idioms, euphemisms…" e.g. the German curse word "*Saumensch*" but also interjections like "*Was*?" and "*Komm*!"
3. Ethnographic terms – which relate to location, e.g. "*Himmel Straße."*
4. Culinary terms – for example the sausage "*Weisswurst*."
5. Terms for groups of people e.g. "*Bund Deutscher Mädchen*" the United German Girls.

To suit my data, I consider greetings and emotive questions (e.g. *Was ist los*? What is this?) to be a part of the High Impact terms semantic field. However, due to the vast amount of CS instances that did not fit into any of Rudin's fields, I would propose a sixth semantic field, *social terms,* which would include the aforementioned greetings and questions, as well as requests or small talk mainly related to discourse between family members or friends. I classified the CS instances according to their semantic fields, and further studied whether these fields are applicable to the other instances of LR as well.

The CS terms were also tagged by part of speech, either *noun* (including proper nouns and noun phrases)*, verb, adjective* or *interjection*. If the CS was more than two words, I marked it as a *phrase.* Finally, I marked the LR as either positive, negative or neutral, either based on the context it was in, or the meaning of the word itself. The emotive power of the words was most significant when analysing the effects according to the Markedness Model (Myers-Scotton 1998). CS can be used as a power tool in dialogue, and in fictional writing the author can use it to create power structures between the characters.

All of this data was taken into account to analyze their effects on characterization. In *All the Light* the data is grouped into the LeBlanc family, the Pfennig siblings, and Von Rumpel. In *Book Thief*, since the purposes of the LR were very similar across all the main characters (Liesel, Rosa, Hans, Rudy and Max), the LR is grouped into Main Characters and Minor Characters. Due to a very small amount of LR in *Tattooist,* the characterization analysis is only divided between the main character Lale and Others. The techniques and effects are compared between the books as wholes in the discussion section (Chapter 6).

The process of comprehensively identifying all instances of code-switching and language representation, and classifying them according to these criteria, provides a considerable amount of data, which can be used to compare and contrast the ways in which the embedded languages are represented by the different characters and novels, as well as making some generalizations regarding the genre of historical fiction.

As the data for this study comes from openly published novels, and the comments discussed are from Goodreads community reviews published online, there are no ethical issues with regards to this research.

5. Data and Analysis

In this chapter I present the CS and OLR found within the three books separately and analyze their effects. I focus on the comparison and analysis of LR *types* – the number of different LR words or phrases that are present in the text, as opposed to calculating the number of *tokens* (instances). For example, the CS word *Watschen* is one type, of which there are 8 tokens in *Book Thief*. The focus is on types due to the excessive repetition of certain tokens (such as names and greetings), which skew the results towards them. The comparison of tokens is not as meaningful for this analysis, as my focus is on the variety of LRs that are used. For each novel, I will also briefly turn to the public response towards the LR – if there has been any. This is not primarily a reader-oriented study, but the question of whether the LR methods affect the reception of the books is still valid.

5.1 All the Light We Cannot See

All the Light We Cannot See contains the most diverse representation of languages across the sample books, as the characters are both French and German, and the events occur between the two countries. In total, the book included around 570 instances (tokens) of LR representing 125 types, including representations of French, German, English and Russian[6]. As evidenced in Figure 3, French is the most common language represented in the book (with 70 types) and German is the close second (47 types) English and Russian appear only three and two times respectively. In this section I analyze the effects these LR instances have.

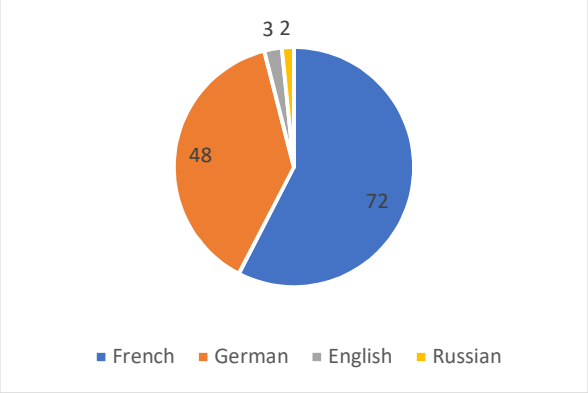


Figure 3 Languages Represented in All the Light (type counts, n= 125)

[6] Hungarian was also mentioned, but only in a situation where Werner and Jutta are debating whether a radio program is in Russian or Hungarian. It ended up being Russian, and so I left Hungarian out altogether, as it's mention was inconsequential.

5.1.1 Representation of German and French

The number of LR tokens is significantly more than the number of LR types, but even in these French is more prevalent. The French CS prefix *Madame* has 297 tokens, while the German *Frau* has 106. Similarly, there are 95 tokens of the French word for 'road', *rue*, but only 4 tokens of *strasse.* The reason for these differences could be simply situational; *Madame* Manec and her group of resistance ladies (including the baker *Madame* Ruelle etc.) are much more prominent minor characters than *Frau* Elena and other German ladies. Similarly, Marie-Laure memorizing road names (on account of being blind) is a central part of the story, and they are in French. Nonetheless, they serve to make French the more conspicuous language in the book.

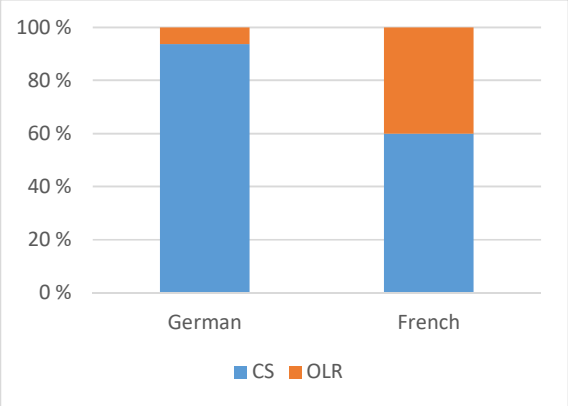


Figure 4 Proportion of CS and OLR in German and French LR instances in All the Light (type counts n = 125)

A sharp contrast is evident when comparing the occurrence of CS versus OLR. The amount of CS to French and German is similar, with German being slightly more prominent (Figure 4). The OLR count of French is somewhat lower, but German is barely represented at all in any other way besides CS – with only 3 OLR instances in total. This makes it seem that although French is more prominent in the book overall, German, when represented, is done in a more overt way. However, the prominence of the French language is advanced by the fact that two of the German main characters are also semi-fluent in French (see sections 5.1.3 and 5.1.5) and a majority of the book is set in France.

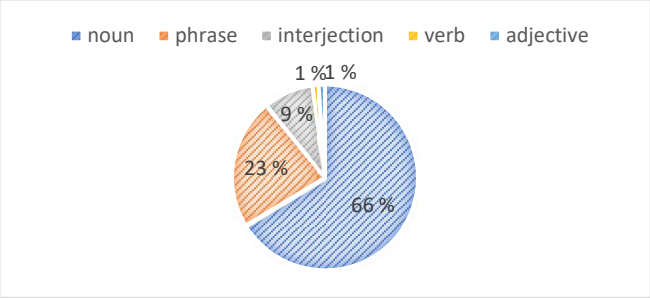


Figure 5 CS Parts of Speech in All the Light (n = 92)

There are some evident differences in the parts of speech that are codeswitched (Figure 5). Although both French and German codeswitched terms in the text are mostly neutral nouns like place names, the variety between the emotive nouns differ. French terms often have familial connotations, for

example, Daniel uses terms of endearment, *ma chérie* (darling), and *émerveillement* (wonder) when referring to Marie-Laure. Also, a significant amount of the French words are related to food: the little clams – *palourdes* – Madame Manec stews for Etienne's birthday, the hard-boiled eggs and *béchamel* Daniel dreams will await them when they reach safety. As food is often used as a source of comfort (Troisi & Shira 2011), attaching it to French creates the same sense for that language.

On the other hand, most words and phrases that are codeswitched to German relate to machines or army ranks, and these have hard and emotionless connotations. The radio that spread state regulated news across Germany (and forced Werner to break his own radio) is described as follows:

> [1] 'Even the poorest pit houses usually possess a state-sponsored Volksempfänger VE301, a mass-produced radio stamped with an eagle and a swastika, incapable of shortwave, marked only for German frequencies. (63)

The words "mass-produced" "incapable" and "only" surrounding the *Volksempfänger* in example [1] add to the negative image of the radio as something restrictive and oppressive, forced onto the whole population. The codeswitching continues with machines such as the *Panzerfaust* rocket launchers, the *Deutschlandsender* radio transmitter and the *Grundig* tube radio, building the image of Germany as a cold machinelike system. Using German words for most of the military terms and soldier ranks represents them as people of war. There is the *Kreiskommandantur* colonel (399), the *Luftwaffe* men singing while gunning down planes (8), the mandatory *Kameradschaften* (State Youth) Werner has to join (62), the *Reichswehr* coat and *Gott mit uns* belt that are a part of the soldier's uniform (317) (much like in the *Tattooist*, see 5.3.1). Furthermore, the only two codeswitched single verbs are in German – *Ausziehen* "take it off" and *Achtung* "attention". Both are issued as strong commands from oppressive power figures, emphasizing the negative image of the German. By contrast, the only war related word written in French is the *chevaux de fries,* a defensive measure on the beaches.

Overall, codeswitching nouns is the most common way languages are represented in the text. The French and German LR instance have some obvious differences, from where they occur to how often. The LR in German seem to be more negative, but this could also be situational, and it is impossible to know whether the author has done this intentionally or not (c.f. Wimsatt and Beardsley 1946).

5.1.2 Stylistic Analysis of LR instances

Types from each semantic field were evidenced within the text (Figure 6). The high prominence of place names, road names, and the use of Monsieur/Madame and Frau when referring to characters made terms of address and ethnographic terms the most common semantic fields within the text. High impact terms were also common within dialogue, including greetings and utterance initial shouts like

'*Achtung*' ('watch out') and *Voilà.* The use of these semantic fields blends the foreign language into the text, as interjections are often mimetic clichés, with little intrinsic importance (Sternberg 1981), and the foreign names are internationally understood. Many of the 'unclassified' terms were cultural, including songs and idioms, as well as terms relating to machinery or other products (e.g. *Panzerfaust* rocket launchers and *Gauloises bleues* cigarettes). Some of these could fit into the field of terms of address if this were to be expanded to fit non-human addressees as well. Barring the cultural terms and longer codeswitched phrases, the terms seemed to fit into the semantic categories quite well.

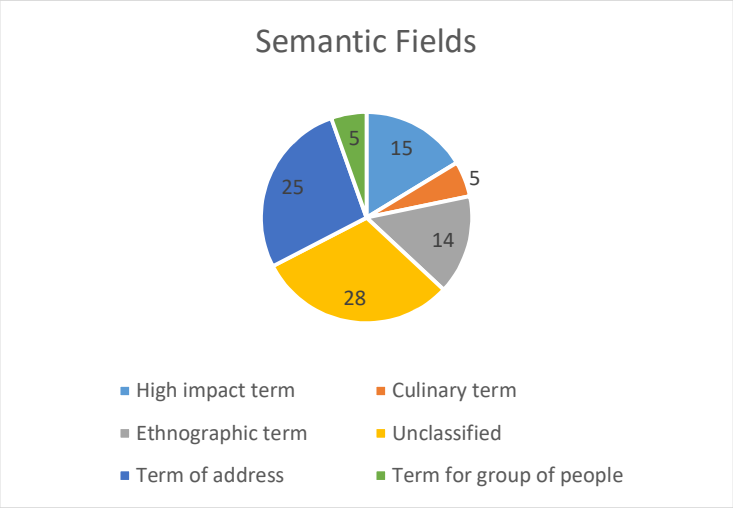


Figure 6 Semantic Fields in All the Light

Analysis of the accessibility of the text shows that while direct translations within the text are rare, different methods of cushioning occurred often. The numbers for each translation method are visible in Figure 7. A common codeswitch situation would contain a codeswitched noun, and then an explanation of its function in English:

> [2] [Madame Ruelle] says that crews are busy locking away the beaches behind a network of concertina wire and huge wooden jacks called *chevaux de fries*" (359).

Even though the cushioning in example [2] leads the reader to understand that a sort of barricade is in question (and some with an interest in history may be familiar with this term since it is used in English as well) the reader may not get the literal meaning of the name, which is 'Frisian horses'. Similarly, the terms '*caviste'* (144) as a bartender and '*fougéres'* (164) as a type of perfume might be understood by some from their use in English, and guessable by the rest through the context, but their literal meanings of 'cellar-man' and 'fern' are only accessible to the multilingual reader. The lack of direct translation puts the emphasis on the atmosphere that the language creates within the story, diminishing the significance of the literal words. Similarly, when Werner hears the eight Austrian airmen singing "*auf d'Wulda, auf d'Wulda, da scheint d'Sunn a so gulda*" (14, untranslated) – it is

irrelevant that the song is about sailing down the golden Vltava River, the important fact is that they are *singing*.

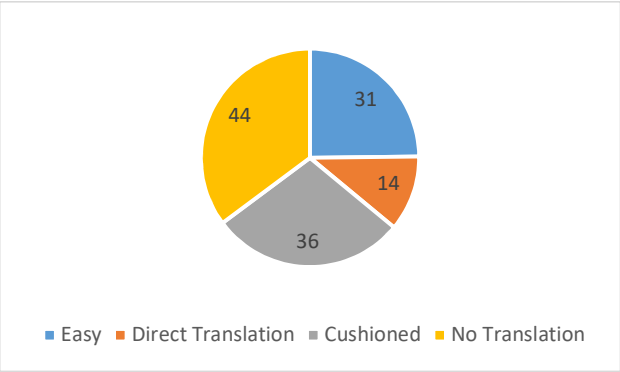


Figure 7 Accessibility of CS Terms in All the Light (n = 125)

Within the story, the French language often has distinctly positive features, and this is especially evident through the Children's Home Werner and his sister Jutta grow up in. The matron of the home, Frau Elena, is French, and she is depicted as a warm and caring mother figure, who often lets the children stay up late while she tells them stories in French, or they listen to French radio broadcasts. The German mining town of Zollverein is otherwise described as a drab and dreary place, where everyone's fate is to eventually work in the mines, but the Children's Home – the only place with a French lady and children who understand French – is a little spark of hope in the community. This creates a positive image of French as a comforting and safe language.

This image is furthered by Werner's enchantment with the language. He describes the voice on the French radio program as 'velvet', so pure that he can understand every word of the 'ardent' and 'hypnotizing' speech – even though the Frenchman's accent is different from the one he is used to hearing from Frau Elena (47). When he hears Marie-Laure on the radio for the first time he describes her speech as:

> [3] [Q]uiet, perfectly enunciated French; her accent is crisper than Frau Elena's (…) She rolls her R's, draws out her S's. With each syllable, the voice seems to burrow a bit deeper into his brain. (392)

French is depicted as a beautiful language spoken by friends and trustworthy people. Listening to the French radio program also serves to characterize Werner, Jutta and Frau Elena as more pleasant and personal, as they are distanced from the stiff German norm, the people who listen to the state-controlled *Volksempfänger* [1]. When the tensions start rising within Germany, Frau Elena becomes hesitant to speak French, and Werner breaks the radio – bringing an end to their carefree and happy lives.

The implication that speaking French is a positive trait is emphasized in the conflict Marie-Laure faces when police come to Saint Malo to investigate the disappearance of her father. Marie-Laure is suspicious of their true motives and considers the seemingly surprising fact that even though their French is "good, very Parisian", she still cannot know "where their loyalties lie" (280). The mention of the language in this way implies that fluency in French means that one should be 'good' and an ally – but Marie-Laure realizes that the accent, equated to their loyalty, could be false. This sentiment is reiterated when she is stopped by Von Rumpel in the street. Although he only greets her, she becomes wary of him based only on her premonition and the fact that "he speaks proper French, but she can tell that he is German" (414). The notion that the French language is safe is challenged.

Conversely, the lack of knowledge in French is often related to unlikeable characters and negative situations. When Daniel LeBlanc, Marie-Laure's father, is unjustly imprisoned, "the first interrogators are French; [but] an hour later they become German" (196). The change from French to German seems to directly relate to the deterioration of the situation. This thought is furthered later when the interrogators' French is described as "barely adequate, and they seem more interested in their questions than his answers" (ibid.). Not speaking French, or speaking it poorly, is seen as a negative trait, while the lack of proficiency in German from a French person is never mentioned or deemed problematic (see section 5.1.4). This presents the languages as unequal, with French holding more prestige.

Now with the general findings described, I will turn to the effects the language representations have in characterization.

5.1.3 Characterization: Werner Pfennig

Both German and French are prominent in Werner Pfennig's speech. Werner's multilingual trait makes him come across as less German, and this in turn seems to promote him as a positive and likeable character.

Werner's use of French – as represented in the text – is an extension of friendship; he uses the language to build relationships. Most of his French occurs in the few short chapters where his story intertwines with that of Marie-Laure's. He fell in love with her based on her voice which he heard on the radio, and he has come to rescue her from her hiding place. The only time his entire speech act is codeswitched is when he is looking for her and calls 'softly' "Es-tu là?" (*are you there?* 467). Otherwise his efforts at using the French language are depicted through haphazard syntax and grammar:

> [4] Through the panel he calls, "I am not killing you. I am hearing you. On radio. Is why I come." He pauses, fumbling to translate. "The song, light of the moon?" She almost smiles. (468)

[4] is an example of Sternberg's *verbal transposition*, as the embedded language is suggested through the language of narration. It is not only showing that another language is being spoken, but that the other language is being spoken wrong. In addition to the wrong verb tense, the song he is referring to is *Claire de Lune*, properly translated to *Moonlight.* This way of presenting his speech gives us the point of view of the native speaker, Marie-Laure, showing that he is not fluent – but in an endearing way (she is 'close to smiling' when hearing him, despite the danger of her current situation). Using verbal transposition gives a unique perspective into what Werner's speech sounds like to a native speaker, without any French knowledge expected from the reader.

This way of representing his speech characterizes him as polite and somewhat shy in speaking French, tying into him "practicing the French phrases all night" before going to meet Etienne earlier (411). At times, Werner's use of French is also conveyed through implication, and his speech acts are accompanied with phrases like "he says, or hopes he says" (470) and "The clearest French he can muster" (476). While the "clearest French" is an example of explicit attribution, the other example does not fit clearly within Sternberg's model. The use of French is not explicitly stated, but the comment is used to show Werner's wish for speaking correctly, and implies he is speaking a foreign language.

	CS dialogue	**CS narration**	**OLR Dialogue**	**OLR Narration**	**Total**
German	1	7	0	0	8
French	2	5	9	3	19
Total	4	12	9	3	28

Table 3 Werner's LR instances

On the contrary, German is never represented in relation to Werner in any other way besides codeswitching. He is never expressly stated to be speaking in German, which stylistically diminishes his German identity. Situations in which the German language are expected (for example at the Schulpforta boarding school) German words appear in either the dialogue or –more commonly – the narration.

Within the narration, it is important to note that codeswitching is more prevalent in the stream of consciousness technique, than in 3rd person narration. When Werner is initially enlisted into the cadet school, he rehearses how he will defend his choice for going to his sister.

> [5] *Pflicht*. It means duty. Obligation. Every German fulfilling his function. Put on your boots and go to work. *Ein Volk, ein Reich, ein Führer*. We all have parts to play, little sister. But before the girls arrive, news of his acceptance has reverberated through the block… (124)

The first line and a half in [5] are stream of consciousness, evident by the personal pronouns *you* and *we*, and also addressing *little sister,* who would be Jutta. The stream of consciousness ends before the last sentence, where the distance is back, as Jutta is just described as one of "the girls" who has not arrived yet. Within the stream of consciousness, there are two instances of codeswitching, *Pflicht* which is translated as duty, and the motto *Ein Volk, ein Reich, ein Führer* which is not (it means 'one people, one empire, one leader'). Both of the CS terms/phrases in [5] would have been common in the mouths and minds of German youths through the Nazi propaganda regime and using them shows that Werner belongs to them. At the same time, using the German terms for his reasoning distances this decision from the relatable character the reader has gotten to know through his representation in English. We know from earlier instances that he does not believe in the superior race, and he does not strongly support what the *Führer* is doing. Based on the Markedness Model, Werner switching to German in these instances proposes a different Rights and Obligations set. In a way, he does feel the duty and obligation as a German citizen, or at least feels like he must feel it, and this is represented by codeswitching to the language in which the obligations are felt. When he is represented in English and even French, his opinions and obligations are more liberal.

Later, when Werner is spending weeks on end driving through forests and empty villages, hunting for illegal transmissions, he cannot find purpose in it anymore. In a stream of consciousness segment, he wonders that:

> [6] Out here in the forests, in the mountains, in the villages, they are supposed to be pulling up disorder by the root. The total entropy of any system, said Dr, Hauptmann, will decrease only if the entropy of another system will increase. Nature demands symmetry. Ordnung muss sein. And yet what order are they making out here? (354.)

Again, Werner has a German phrase to cling to as reasoning for what he is doing, one his teacher Dr. Hauptmann ingrained in him: *Ordnung muss sein* (there must be order). Yet what he sees around him is at war with this logic. They are not making order. The 'supremely organized, dangerous and disciplined insurgents' they are tracking are only 'ragtag desperadoes with nothing to lose' (354). The codeswitching to German in Werner's stream of consciousness is used to show the Nazi regime propaganda and opinions in a distanced way. They are in Werner's head, but they are foreign. This makes Werner more relatable, because every time he is seemingly propagating Nazi ideals, it is done in a distancing way.

These examples show that LR is used to characterize Werner positively. His LR instances to French and German characterize him in a personalizing way and distance him from the stereotypical depiction of Germans.

5.1.4 Characterization: LeBlanc Family

The LeBlanc family – Marie-Laure, her Father Daniel, and his uncle Etienne – are French and only speak French, and LR is used to depict this fact. Much of the text surrounding them includes untranslated codeswitching, especially in the semantic fields of ethnographic terms and terms of address. Marie-Laure and Daniel escape the dangers in Paris to Etienne's home in seaside Saint-Malo and as Marie-Laure is blind, her father builds her a miniature replica of the neighborhood they live in, so she can learn the routes to important places. The scenes where Marie-Laure is memorizing these routes, she speaks the places out loud and they are written in French: "the bulky old Château…the Plage du Môle" (5). Names of roads are also always written in French:

> [7] "Bastion de la Hollande", she whispers, and her fingers walk down a little staircase. "Rue des Cordiers. Rue Jacques Cartier." (5)

The selective reproduction of French is used to create the French setting around the character, without distancing her from the reader. This is done by the names not being italicized or translated, making them blend into the text. Like the song of the Austrian soldiers (section 5.1.1) the precise meaning of the words is not important, as the focus is on the ambience the use of the other language creates. Similarly, Etienne sings nursery rhymes to himself in French, "*…á la salade je suis malade au céleri je suis guéri …"* (181) when he tries to calm himself. The literal meaning is left inaccessible for the monolingual reader, which makes it seem like it is unnecessary information (The real translation of the nursery rhyme is along the lines of 'with salad I am sick, with celery I am cured.')

As Marie-Laure's doting father, Daniel LeBlanc is easily the most affable character in the novel. Marie-Laure is the most important part of his life, and he does everything possible to protect her and help her thrive even though she is blind. He is also the only character whose speech is consistently left untranslated. His codeswitches (he has no OLRs) are often to do with greetings and terms of endearment towards Marie-Laure. He calls her *ma chérie* and his *émerveillement*, terms whose meaning is guessable from their close and loving relationship (meaning 'my darling' and 'wonder'). He greets everyone on his way to work with *bonjour* and apologizes for Marie-Laure wandering around the museum with *toutes mes excuses* ('my apologies'). Even though no direct translations are given, the situations make it clear what he is saying, or the intention behind what he is saying. The consistent lack of translation emphasizes Daniel's nationality, as he is always connected with the

foreign language. These two factors combined can promote the positive image of the French in general, as the 'nicest' character is also the most French.

Similar to Werner, the stream of consciousness narrative technique is also used to present Daniel's thoughts, and in these, French phrases are more common than in his dialogue.

> [8] Giannot would bury [the stone] in the garden or conceal it behind a hidden panel… and that would be that. Duty fulfilled. *Je ne m'en occupe plus*. (109)

Codeswitching to French within stream of consciousness implies that these characters are thinking in French. In [8] Daniel is imagining what will happen once he gets to Giannot's house and gives the Sea of Flames stone to him. The untranslated French phrase means "then I am no longer concerned" and the use of first person indicates that this is Daniel's thoughts. This is also seen when Marie-Laure receives a coded message from Madame Ruelle. Even though in the text the message is in English initially: "Tell your uncle that the hour has come. That the mermaids have bleached hair" (402), later when Marie-Laure thinks back to it, it is written in French [9], pointing to the fact that the whole situation occurred in French not in English.[7]

> [9] The hour has come. *Les sirènes ont les cheveux décolorés.*

The situations in which the characters are forced to use German furthers the negative image of the language. When Daniel is imprisoned, his letters to Marie-Laure contain German. He talks about the *Gasthaus* ('guesthouse') he is staying at and makes a joke about the *Wehrmacht* ('army') (258). The use of German terms indicates the change of geographical location he has undergone, and potentially also his adjustment to the people/language he is surrounded by. However, since the setting is negative, it gives the German terms a negative empathetic ambience as well. Similarly, the only time Etienne uses German is when he is imprisoned along with the other men of St. Malo.

> [10] He wobbled before the Feldwebel in charge and stumbled through the few German phrases he could stitch together, "*Sie müssen mich helfen! Meine Nichte ist herein dort!"* (443)

Stylistically noteworthy, a monolingual reader has no access to this utterance as there is no translation, and so the monolingual is also unaware that it is grammatically incorrect. The right form would be 'Sie müssen *mir* helfen! Meine Nichte ist *da drin*.' ('You must help me, my niece is in there'). Again, the lack of translation puts the emphasis on the language that is being used, instead of the literal meaning of the words.

[7] Of course, as this is referring to a fictional instance, it did not *really* occur in any language, which is why this would be seen as a pseudo-translation.

Overall, LR is used to portray the French nationality of the LeBlanc family both through CS in their speech, as well as CS and OLR in their surroundings. The CS are used for stylistic effect rather than their precise denotation.

5.1.5 Characterization: Sergeant von Rumpel

Sergeant Major Reinhold von Rumpel is the classic villain, and this is backed by his LR instances. He is a 41-year-old gemologist recruited as a jewel hunter for the *Einsatzstab Reichsleiter Rosenberg* – a (historically recognized) taskforce dedicated to appropriating cultural items during the Second World War. These objects were planned to be displayed in a one-kilometer long museum in Linz, the cultural capital of the new world Hitler was planning. Von Rumpel is described as having "pale, almost translucent cheeks like fillets of raw sole; and an instinct for correctness that rarely fails him" (141). He is also slowly dying from a cancerous tumor. With his newfound position and power, he spends most of the book on the hunt for the mythical Sea of Flames stone, fabled to make the bearer immortal. The stone was kept hidden at the French museum Daniel LeBlanc worked at, and at the outset of the war, three exact replicas were made, and the four stones were given to four different people to carry off and hide in different directions. Through meticulous tracking, von Rumpel finds the three fakes, leading him with ever growing urgency to the final stone, which is in Marie-Laure's pocket in the little town of Saint-Malo. Even though the two only cross paths at the very end of the story, their impending confrontation looms over the entire book.

	CS Dialogue	**CS Narration**	**OLR Dialogue**	**OLR Narration**	**Total**
German	2	2	1	1	6
French	2	1	4	0	7
Total	4	3	5	1	13

Table 4 Von Rumpel's LR instances

Von Rumpel is depicted as fluent in both German and French, and there is an equal representation of both relating to him in the novel (Table 4). Although German, Von Rumpel spends a majority of the story in France, and most of his LR-instances occur in these international meetings, where he switches from German to French in a seeming power move.

> [11] A small man in black flannel comes down the staircase apologizing in German; he says he is the assistant director. He did not expect the sergeant major for another hour.
> "We can speak French," says von Rumpel. (173)

They continue to converse without a language being mentioned, but later, when the tour has ended and von Rumple has not been shown the Sea of Flames, he firmly states that they will all stay in the office until he sees what he has come for, and then his use of French is highlighted again:

[12] "I am quite gifted at waiting," von Rumpel says in French. "It is my one great skill." (175)

The way von Rumple's language use is represented gives him a higher standing in the situations he is in. One would expect him to have a lower status, as the foreigner, but instead by confidently taking over the Other's language, he dominates the situations.

Taking into consideration the characters apparent confidence in speaking French, codeswitching in his speech is very rare. Both instances where von Rumpel does codeswitch to French in dialogue fall into the semantic field of "terms of address", cushioned words that add easily accessible stylistic flavor. They carry a similar purpose as both codeswitches are meant to make him come across as more affable to those he is speaking to. The first instance occurs during the scene with the assistant director of the Muséum National d'Historie Naturelle whom he amicably trapped in his office waiting for information about the Sea of Flames. Hours have passed, and von Rumpel has eaten a sandwich he packed, when he speaks up again:

[13] "You read me wrong, messieurs. I am not an animal. I am not here to raze your collections. They belong to all of Europe, to all of humanity, do they not? ..." (176)

The second instance is when he has found Marie-Laure, and is trying to glean information from her, but she refuses to say anything:

[14] "Come now, *petite cachotière,"* says [von Rumpel], "don't look so frightened," and she can hear him reaching for her… (415, italics original.)

Von Rumpel can be assumed to be speaking French in these situations, as those he is addressing speak French, but unlike in the earlier examples where his French is pointed out, these situations represent the language only through a single word. The effect of these words is a highlighting of his "correctness" of character, which creates a stark juxtaposition between his speech and actions. He is speaking with apparent politeness, taking into consideration the language barrier by switching to French, but he is speaking with characters he has cornered and blackmailed for his own gain. The LR is used not only to enhance characterization, but it is also used in von Rumpel's speech to exert power over them.

5.1.6 Critical Discourse and Public Opinions

A final point to note on *All the Light*, is how the LR instances have been accepted by the public. This novel is openly multilingual, borrowing terms from both German and French, yet the fact has not been brought up in any critical reviews nor studied in academia. This could be due to the more subtle techniques that Doerr uses, especially explicit attribution. Also, with cushioning, the codeswitches seem to draw less attention than in *The Book Thief,* as direct translations are not disrupting the text.

Carmen Callil, writing for *The Guardian* (2014), does comment on the surplus of the American idioms though, something that would be likely to stick out to the British reader. Callil states that she finds it strange that German and French characters sound like such "Yankees" using phrases like "you shouldn't think big" and terms like *sidewalk*, *apartment*, and *sure* instead of *yes*[8]. A curious offence, since there are still over 500 CS tokens to French and German in the text as well. These seem to point to the fact that codeswitching to the 'original' languages may be expected by readers within this genre of writing, as this creates a more authentic reading experience.

5.2 The Book Thief

In this section I will present the general results from the textual analysis, relating to the language representations types and methods, before turning to the characterizing LR instances in depth, focusing on the main characters and minor characters.

With 800 LR tokens representing 125 LR types, this book has not only the highest amount of LR tokens, but also the biggest token/type variation. This is caused by the extensive use of some of the most common types, for example *Mama* (195 instances) *Frau* (125 instances) and *Saumensch* 'pig' (70 instances). Codeswitching is used heavily for characterization and keeping the reader aware of the setting of the story – which is Germany. Unlike the other texts analyzed in this thesis, all LRs represent German[9]. There is also an obvious preference by the author for CS over OLR, as there are only four OLR types within the 125 LR types in the book. As there are so few OLRs, they will be presented first for a separate discussion.

5.2.1 Representation of German

[15] ...he made her point out any words she could read and actually say them, there were only three – the three main German words for 'the'

[16] In translation, two giant words were struggled with. … I'm sorry. (153)

These OLRs do not need translation to be understood, and so they can be seen as simply a stylistic device, reminding the reader of the other language in use. [15] and [16] highlight the typological difference between the two languages – German has three different forms for the article *the,* and the English *translation* of the phrase struggled with was *I'm sorry.* What the author leaves unsaid is that

[8] Similar complaints were made of the soldiers' speech in the English translation of Väinö Linna's *Unknown Soldier* speaking in American slang.

[9] The only exception being the last words of a British pilot who crashes outside the town.

the German words for 'the' are *der, die* and *das,* and the phrase *I'm sorry* in German actually consists of four words – *es tut mir leid.* With so many codeswitches happening throughout the book, it is curious that the German terms are left out of these situations. The stylistic choice can be explained by looking at the context – what is important in these instances is that Liesel is only able to read the most basic words in [15] and that she is struggling to apologize in [16], the way they are phrased keeps the focus on the event while unobtrusively mentioning the language they are occurring in.

[17] Bollinger (…) spoke Hochdeutsch (he was from Hamburg). (188)

[18] "Was wuistz." Now this was the roughest form of German a person could speak, but it was spoken with an air of absolute pleasantness, "yeah, what?" (100)

Examples [17] and [18] refer to the *variety* of German that is being spoken; Hochdeutsch, which is the proper dictionary form or 'high German' [17] and a dialect or 'lowest form' [18] These representations cater to the monolingual, who would not know the difference between dialects in German if depicted only through a codeswitch. Bollinger [17] does not codeswitch in his speech, and there are no syntactic markers in his dialogue to show the difference between the styles, so this comment is the only clue the reader has to the difference. Like in the previous examples, the language is simply mentioned without it bothering the reading experience. Example [18] also serves to characterize Papa Hans, as he speaks in a 'rough form' but still with an air of 'absolute pleasantness' – thus indicating that he is unpretentious yet kindhearted.

While [17] and [18] are typical examples of explicit attribution, [15] and [16] cannot be so clearly defined, they are more implicit. Also, these seem neutral with regards to the image they give of the language, and there is no markedness effect as the code does not change.

What must be noted is that even though this book fits within the same genre as the other two books, the style of writing is vastly different. The implied narrator is personified as Death, who also appears as a character within the story, and the narration is very poetic and colorful, with sentences like "the soft-spoken words fell off the side of the bed, emptying onto the floor like powder" (69). This sets the reader up for an 'experience', the style calls for conscious effort from the reader to solve the meanings of the metaphors, and not just take in straightforward information (like reading the *Tattooist*). Often the translation itself has various implications for meaning (see 5.2.2).

The German language and its accessibility for the monolingual reader is toyed with in a number of ways. Distinctive to this book, the narrator 'steps out' of the story at times to give the reader additional information about the German characters' dialogue and situations,

[19]

dren and called out. A few times,
she was given what was known as
a *Watschen* (pronounced 'varchen')
in the corridor.

A DEFINITION
Watschen = a good hiding

In [19] Death gives both the meaning and the pronunciation of the word *Watschen* to the reader, thus familiarizing the language. This kind of 'asides' are used to introduce German words into the lexicon of the novel, which are then reused without translation later on. This is a unique trait in the *Book Thief*; in *All the Light* most codeswitched terms only appear a single time. After [19], the word *Watschen* is used another 8 times without italicization or further translation. This could be seen as anglicizing, since the German word is used in the form of the English one. Similarly, the German terms for Mr. and Mrs. – *Herr* and *Frau* – are used throughout the book when referring to people without any special attention drawn to the German form.

[20] Papa was *schmunzelling* – a sly smile. (101)

The anglicizing of German terms is taken a step further with the term *Schmunzel* [20], which means to smile or smirk. The English gerund ending –ing is added to the German term, making it a present participle in a verb phrase (and used instead of *was smiling*). Later, the same term is further conjugated into *Schmunzeller* and *schmunzelled* – these times without italicization or translation. Both instances relate to secrets or sly plans, tying in logically to the given definition. These OLR instances blur the line between the two languages, as German is used like English. This diminishes the distance between the reader and the characters, thus making the 'Other' more approachable, and hence, the representation method can be seen as having a positive effect on the langugage.

From these examples we have seen that OLR in the *Book Thief* can be used as unobtrusive methods of setting the scene. Through repetition, the foreign words are normalized to make the language even more accessible. Thus, the LR instances can be said to affect the image of the language group positively. In the next section we will take a closer look at where codeswitching occurs and how it is made accessible to the reader.

5.2.2 Stylistic Analysis of LR instances

Types from each semantic field were evidenced within the text (Figure 7). The most common fields were high impact terms and terms of address, both which occur frequently in the dialogue of major and minor characters alike. Terms of address include types like *Frau* and *Mama* that are so normalized –and so often used – the fact that they are German is barely noticeable. Similarly, the 'vehement' name calling (see example [27]) is in use in almost every dialogue involving Rosa, Liesel or Rudy, and adds over one hundred tokens to the High Impact field.

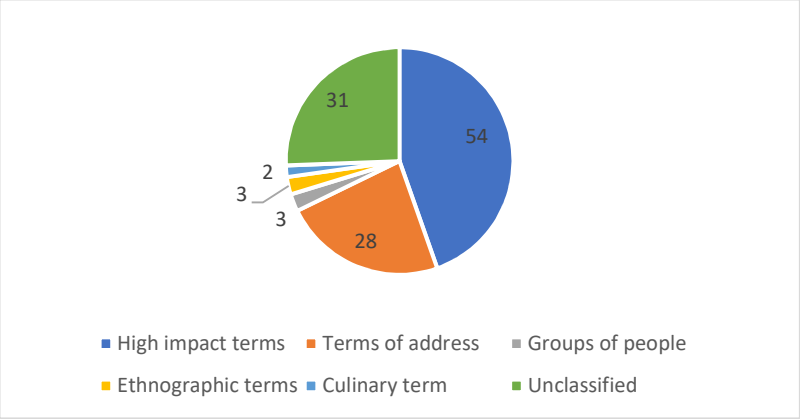


Figure 8 CS Types by Semantic Field in The Book Thief (n = 125)

There was also a significant amount of 'unclassified' terms. These tokens were mainly simple phrases like "*bis morgen*?" ('until tomorrow,' 395) and "A is for *Apfel*" (72). I already incorporated a lenient understanding of the meaning "highly affective and emotional idioms" (Rudin 1996) to include greetings and 'aggravated' questions like 'Was hast du gesagt? What did you say?' (494) in the high impact terms field.

However, a potential sixth semantic field could be one for 'social terms' which include greetings, questions, and commands, mainly related to discourse between family members or friends. I propose this based on the fact that all of the main characters' codeswitching within dialogue was categorised as either High Impact, or unclassified (the above examples all being from characters' dialogue). The terms marked as unclassified within narration are mostly singular nouns that Death translates (discussed further below) but I would not use these as a basis of another semantic field. Overall, Rudin's classification system is applicable to these texts.

Overall, the German terms and phrases used within dialogue are very common, relating to greetings, names and basic instructions. Many of these terms are accessible to the monolingual reader because of their similarity to English, for example "*Komm"* – come (35), *"Bett"* – bed (207), "*Ja"* – yes (431). Some are universal enough for translation to be unnecessary, for example parents being called

"*Mama"* and "*Papa"*, and greetings like "*Guten morgen"* – good morning (428) and "*Heil Hitler*" (55). Even so, most codeswitches are accompanied by a direct translation (example 22.)

[21] *'Schlaf gut Papa,'* she said. 'Sleep well.' (150)

Methods	Liesel	Rosa	Hans	Rudy	Max	Minor Characters	Narration	Other	Sum
Direct Translation	8	5	4	3	4	12	10	23	**69**
Cushioning	4	2	2	1	0	3	7	2	**21**
No Translation	2	2	0	1	2	3	3	22	**35**

Table 5 Translation Methods in Book Thief

As evidenced in Table 5, the highest ratio of cushioned or untranslated words occur in the narration. In these situations, the codeswitched word is not italicized, diminishing its foreign quality, and the context makes the meaning of the CS easily accessible. Even when fewer common words are used, the words are cushioned in such a way that the meaning can be inferred from the context (Torres 2012: 80). Consider the examples below:

[22] "When the train pulled into the Bahnhof in Munich, the passengers slid out…" (32)

[23] "The Germans loved to burn things. Shops, synagogues, Reichstags, houses…" (89)

Neither *Bahnhof* nor *Reichstag* are necessarily common-knowledge words, but from the context – the "train pulling in" and the "passengers sliding out" – it is quite certain that *Bahnhof* means 'train station' in [23]. This is confirmed a few sentences later when "she saw his feet (…) slap the platform" (32). The true translation of *Reichstag* ("town hall") is not as obviously decipherable, but the other nouns it is grouped with, *shop*, *synagogue* and *house* make it understood that it is some sort of building. When the exact translation is important to know, Death steps out of the story in a way that is visible in the text through the use of a different font and indentation (see example [24])

5.2.3 Characterization of Death

The (pseudo)translation of terms is also used as a stylistic technique that characterizes Death. Death's asides, like [24] and [19] create a unique bond between him and the reader. He is what Keen calls a 'bridge character' (2008: 487) as he 'bridges' the gap between the reader and the fictional (historical) world. This happens through him having (at least) one characteristic the reader can relate to – in this case, it is the shared language, as well as the shared standpoint of German as the foreign language. He enhances this connection not only by translating, but also through group forming comments like "a town called Molching, said best *by the likes of you and me* as Molking" (33, emphasis added).

There is also another specific sort of asides attributed to Death, and these are excerpts from the Duden Dictionary (404):

DUDEN DICTIONARY MEANING #7
***Schweigen – silence*:**
the absence of sound or noise.
Related words:
quiet, calmness, peace.

How perfect.
Peace.
[24]

Each of the 10 parts of *The Book Thief* are named after a book Liesel owns, and part seven is called "The Complete Duden Dictionary and Thesaurus[10]" Liesel receives (or steals) the dictionary from the Mayor's wife Ilsa, but already before this event, Duden Dictionary definitions appear in the story (example [24]). The German words are never used in the dialogue, although the definitions are referenced in the narration. These always relate to and comment on the immediate events in the chapter. For example, [24]and [25] are from a chapter entitled "Peace". It is a short chapter where Max, the Jew the Hubermanns have been hiding, must leave because Hans is under suspicion from the local Nazis. They plan to meet Max in the woods to bring him back if the Nazis do not come, but he disappears, leaving a note saying, "you've done enough". The chapter concludes with

> [25] Now more than ever, 33 Himmel Street was a place of silence, and it did not go unnoticed that the Duden Dictionary was completely and utterly mistaken, especially with its related words. Silence was not quiet or calm, and it was not peace. (405)

As a main theme of the story is Liesel learning to read, perhaps the comments on the Dictionary excerpts are meant to be seen as Liesel's own notes, where she is trying to grasp the range of meanings these words have, and we are invited by Death to learn the words alongside her. Having the dictionary entry in German reminds the reader that Liesel is learning these words in German, however Death as the translator/narrator gives the reader the meaning in English to ensure understanding of how the term relates to the events. These serve to characterize Death as a friend to the reader, while also making the German language more familiar.

[10] This is the German equivalent of the Oxford English Dictionary

5.2.4 Characterization: Main Characters

The codeswitching of swearwords in the dialogue of the main characters has a major impact on their characterization. The meaning and pronunciation of the name-calling terms *Saumensch* and *Saukerl* are explained upon the first instance of the terms, when Liesel arrives at the Hubermanns:

> [26] In the beginning, it was the profanity that made the greatest impact. It was so *vehement*, and prolific. Every second word was either *Saumensch* or *Saukerl*, […] For people who aren't familiar with these words, I should explain. *Sau*, of course, refers to pigs. In the case of the Sau*mensch*, it serves to castigate, berate, or plain humiliate a female. Sau*kerl* (pronounced 'saukairl') is for a male. (39, italics original)

Describing the swearing as 'vehement' and 'prolific' implies that they should be used only in highly emotive situations, but this effect is lessened by their constant use in the text. Hereafter there are 73 tokens of *Saumensch* and 43 tokens of *Saukerl*, without translation, mostly in the speech of Rosa (47 tokens) directed at either her foster daughter Liesel or her husband Hans. Liesel adopts this model of speaking as well, mostly when addressing her best friend Rudy (19 tokens of *saukerl*), and he returns the favor (28 tokens of *saumensch*). These words function as what Sternberg calls 'tags' (1981: 226), as they are familiarized through the repetition to the extent that the reader understands the implication of the word without semantically understanding the meaning. Indeed, the reader understands the implication contrary to the semantic meaning of the word. If there was such repetition of insults in English, it would probably stand out and could result in a negative and distancing effect on the reader. However, with the German terms, it is easier to accept that the name calling is actually a sign of affection. There is a moment where Rudy and Liesel call each other *Saumensch* and *Saukerl* at the same time, and Death comments that "that is as close to love as eleven-year-olds can get" (150). Similarly, at the end of the book Death discovers that Rosa "called everyone [*Saumensch* or *Saukerl*]. Especially the people she loved" (536). Codeswitching the swearwords works to give them a new meaning.

Even though Rosa uses name-calling affectionately at times, swearing occurs more often when she is upset. When she hears that some of her customers will not require her services anymore, she shouts that *'Feuer soll'n's brunzen für einen Monat!'* (They should all piss fire for a month, 103). All her CS instances are either commands or High impact terms. Even with the euphemizing effect of the CS used, the style of codeswitches in her speech contributes to her characterization as a rougher person.

Comparing Rosa and Hans, it seems that the amount of German they use correlates with the emotional distance Liesel (and through her the reader) feels towards them. Hans is the more affable of the two foster parents. Liesel has a closer relationship with him than with Rosa, as he teaches her to read and

write by painting on the basement walls and reads books to her when she cannot sleep. Stylistically relevant to this, his speech is codeswitched only 7 times, and none of these are swearwords. Five of these instances are high impact terms (and two unclassified), but they do not depict strong negative emotions or commands, but instead consist of questions like '*alles gut*?' ('is everything good?') and '*was wuistz*' ('whats up') which he speaks with 'an air of absolute pleasantness' [18]. These contrast starkly with Rosa's use of German and highlight their character's differences.

One of Hans' LR instances is a sarcastic utterance of the German motto "*Deutschland über alles*" (79), and he rebels against the Nazi regime by 'forgetting' to submit his application to join *The Party*. As Hans is one of the only characters openly opposing the Nazis, this combined with the fact that he uses less German seems to suggest that the use of German has negative connotations.

In this vein Max, the Jew hiding in the Hubermann's basement, and Hans are similar. Max only codeswitches six times in total with very basic terms like hello, no and thank you (*Guten tag, nein, danke*). Even though Max is German, he is characterized more by his Jewish heritage (evident also in the physical description of his brown hair and brown eyes, compared to the blond haired and blue-eyed residents of Himmel Strasse.) His heritage could be a direct motive for the infrequent representation of his use of German. Similar to Hans, Max also has a close relationship with Liesel. Looking at the evidence of Hans and Max it seems that the most likeable characters in the book are represented as the least German ones.

Both Liesel and Rudy's CS instances are an array of 'tagged' high impact terms within their dialogue (37 and 35 tokens respectively), and these portray them as German without much distancing effect, as the words function much in the same way as the English words would. The LR function seems to be to highlight their nationality in an easily accessible way. However, there is one characterizing CS instance of Liesel which is inaccessible to monolingual readers due to the lack of translation. Similar to the situation with Etienne in 5.1.4, important grammatical information is left unexplained. In this situation, Liesel is dreaming about being at a rally where Adolf Hitler is speaking:

> [27] In a quieter moment, he actually crouched down and smiled at her. She returned the gesture and said '*Guten Tag, Herr Führer. Wie geht's dir heut?*' She hadn't learned to speak too well, or even to read, as she had rarely frequented school (…) (28)

Although the monolingual reader can guess the codeswitched line in [27] is a greeting, what she will not be able to guess is how this sentence shows that Liesel "*hadn't learned to speak too well*". In German, there is a formal 'you' used out of respect. The proper way of her asking 'how are you' from someone as important as the Führer would be "*Wie geht es Ihnen*?" What Liesel says instead, is the

informal way, similar to the English "how's it going?" The German LR instance is used to depict Liesel's lack of education, however, this insight is only accessible to multilingual readers.

In conclusion, language representations are often used to aid in the characterization of the main characters. Even though all the characters are German, the 'nicer' characters codeswitch to German less, and the Jewish Max is barely represented as using German at all. The name calling in German characterizes Rosa as harsher than Hans, but the extent and repetition *Saumensch* and *Saukerl* also makes it possible for the reader to understand these words in an affectionate way.

5.2.5 Characterization: Minor Characters

Unlike the main characters, whose German utterances (other than the name calling) are at times quite sparse, all minor characters, who speak only a line or two, deliver that line in German. Their purpose in the book seems to be to remind the reader of the setting, by creating the German background through their speech and their German names. While the speech is mostly translated[11] at least some of the names hold significance which is only made partially available to the monolingual reader.

Pfiffikus is one of the Hubermanns' neighbors on Himmel Street. His real name is never disclosed, but it is said that he has earned this nickname because "he liked to whistle" (58). Liesel later refers to him as "the whistler of Himmel Street" (220) and when he thanks Liesel for reading *The Whistler* out loud in the bomb shelter, Death comments that this was appropriate, "considering the title she read from" (390). From these clues, the monolingual reader may gather that the nickname *Pfiffikus* relates to whistling, however, only the multilingual reader sees that the word *pfifen (*meaning *to whistle)* is actually hidden within the name. Two of the other books Liesel stole had German names (*Der Traum Träger* – the Dream Carrier, and *Die Letzte Menschliche Fremde* – The Last Human Stranger), It seems that only the English name of the book is mentioned on purpose, since the German version – *Der Pfeifer* – would have given the word away. This makes Pfiffikus' name a sort of 'easter egg' within the book, hidden characterizing information that can only be figured out through clues or external sources.

Another minor character with a hidden meaning in his name is Franz Deutscher. He could be considered the main antagonist, at least where Rudy is concerned, as he is the leader of the Hitler Youth division Rudy belongs to and he takes pleasure in tormenting Rudy. As is common in the writing style of this novel, Deutscher's dialogue is peppered with codeswitching to German, mostly high impact terms like "schnell!" (fast) and "du Affe!" (you ape).

[11] Out of the 22 types, three are untranslated and they are the phrases *sehr gut* (very good), *guten tag* (good day) and *geh'scheissen* (go to shit), all which appear in the same or similar form elsewhere in the book as well.

Death (in the narration) comments that Franz has "the ultimate name for the ultimate teenage Nazi," (278). Even though *Deutschland* and the translation *Germany* have appeared earlier in the book, which give a hint for the monolingual reader, the literal meaning is not explicitly explained. *Deutscher* literally means "German man". Additionally, it could be understood as "more German" as the ending –er can also be a superlative (or the alternate form *mehr Deutsch*).

Like in Liesel's case in the previous section, there is extra insight about Franz and Pfiffikus which is only available to those who understand German. While the information is not crucial, it does add to the representation of the characters, and the choice to leave this inaccessible to the monolingual reader is surprising.

5.2.6 Critical Discourse and Public Opinions

Unlike the other two books considered in this thesis, there are some public opinions focused on LR in *Book Thief*. The most upvoted Goodreads community review on the book is by Sophia, written on August 9th, 2012, and she has given *The Book Thief* a 3/5 with tags like "pretentious writing" and "flaws in concept" The review includes a parody of text:

> Death: Listen, reader. Saukerl means bitch, basically, but I suppose it's less brutal if they say it in German. HERE IS ANOTHER LITTLE FACT YOU SHOULD KNOW: A lot of random words will be in German for the sole purpose of making this book look smart and bilingual. But it really is useless as every, and I do mean EVERY word in German is immediately followed by the English translation.
>
> Reader: Errrr. What's the point then? (Goodreads3, n.d.)

Notably both of Sophia's critiques are supported by my study. She points out the 'uselessness' of the codeswitches, based on the fact that 'every' German word is followed by a direct translation. Furthermore, she notes the tendency to codeswitch harsh words as a euphemizing technique. According to my study, 57% of codeswitches are accompanied by a direct translation, but swearwords are not after their first instance. This review has received 2 811 upvotes from other Goodreads users, showing that this opinion is supported by others in the community as well. Contrary to this fact, Sophia's review is the only one I found that mentions codeswitching at all. This indicates that although readers may be aware of the technique within the book – and appreciate someone making fun of it – they do not see it as significant enough to mention when discussing the book as a whole. Perhaps this shows that codeswitching is an accepted feature of this genre.

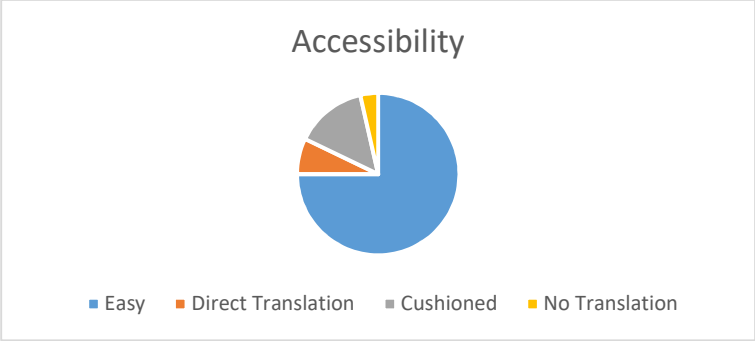
Codeswitching is also discussed on a separate thread titled "Curse words in The Book Thief (Saumensch/Saukerl)" (Goodreads5, n.d.). The original poster asks whether German speakers would

use these words in real life as the characters in the book use them. In the discussion that ensues, many German speakers explain their view and use of the terms – with the general consensus being that the words are not in common use, but also interestingly, that the prefix *sau-* ('pig') can be used with both positive and negative meanings (like in Finnish e.g. *sikakivaa*). Many commenters also added that they did not feel the words to be harsh while reading the book, even though the narrator explains the meaning of them. Chapman (1973: 18) mentions that stylistic investigation might include comparing the "fictional or dramatic idiolect" with real speakers of "similar age, class, education or region". This comparison can shed light on how 'true to life' a character may be, and for this, the discussion boards like the one above could afford some insights – as native speakers weigh in on the topic. This could be focused on in future research.

A final hint that the public has noticed and potentially had difficulties with the codeswitching in *The Book Thief* is through glossaries and flashcards that have appeared online as "study help" for the German words ("Grade Saver", n.d.). As almost all the codeswitching appears with a direct translation in the book, it is interesting that this would be deemed an important addition. Overall, people have had mixed opinions on the translation of the codeswitching, but the stylistic effects of it have received very little attention. In academia, there are two articles studying different literary aspects of the novel, Adams (2011) on magic realist escapism and Koprince (2011) on the subversion of archetypes, but the language representation has not been focused on at all as of yet.

5.3 The Tattooist of Auschwitz

The Tattooist of Auschwitz is curiously the most diverse in character nationalities, while at the same time the most unvarying in language representation. There are 101 tokens of LR, but 78 of these are the German term *Tatöwierer,* ('Tattooist') which refers to Lale. The tokens represent only 28 LR types in the whole book. Seven of these are codeswitches, and most of these are cushioned so the text is easily accessible to a monolingual (Figure 9). In this section I analyze how the languages are represented and the effects these have on Lale and the story overall.



Accessibility Type	Amount
Easy	21
Direct Translation	2
Cushioned	4
No Translation	1

Figure 9 Accessibility of CS terms in the Tattooist (n =28)

5.3.1 Representation of Languages

Most of the LR instances occur when the prisoners are receiving (and not comprehending) orders from the soldiers. Ironically, as the languages are only referenced in these instances, they are easily accessible for the reader. The codeswitching in this book is only to German[12] and occurs in the job titles and names within Auschwitz, and these are never italicized in the text. Upon arrival in Auschwitz, Lale sees the motto wrought from metal above the gates:

[28] ARBEIT MACHT FREI. *Work will make you free.* (10)

Unlike the other books, here the English translation is italicized, while the German phrase is written in capital letters. This makes the German more prominent, while the translation seems extra. The capitalization also depicts the actual metal letters in Auschwitz, making the representation more real (Image 1).

Image 1 Entrance to Auschwitz Birkenau
https://www.latentexistence.me.uk/wp-content/uploads/2011/05/arbeit-macht-frei.jpg

Example [28] is categorized as a high impact term, along with the Kaddish prayer [30]. The rest of the CS are either terms of address (3 types) or terms for groups of people (2 types). The most prominent type is the title *Tatöwierer,* used by everyone in the camp referring to Lale in his occupation as the tattooist.

[12] Besides the *Kaddish*, see example (13.)

Codeswitching of military ranks is used to represent the concentration camp setting. Lale as the new Tattooist must be approved by the *Oberscharführer* (37), and he interacts with the *Sonderkommandos* (141) and is tortured by the *Strafkompanie* (190). These titles are used in such a way that a direct translation is not necessary. As these are historically legitimate terms – *Strafkompanie* was a division that tortured prisoners for information, and the *Sonderkommandos* were prisoners with the job of removing corpses from the gas chambers and ashing them – they could also be infamous enough to be recognized by readers of historical fiction. *Sonderkommando* actually appears in *All the Light* as well without translation or italicization (467). Using historically accurate terms serves to make the story seem more realistic. As they are all in German, it also emphasizes the nationality of the soldiers and the culprits of the horrors the prisoners face. There is a contrast created between the soldiers who are depicted as German, and the prisoners, whose language is never represented via CS. This highlights the negative aspect of the German and marks them as foreign.

5.3.2 Characterization: Lale

Language	CS dialogue	CS narration	OLR Dialogue	OLR Narration	Total
German	0	0	2	6	8
Russian	0	0	2	1	3
Yiddish	1	0	1	0	2
Other	0	0	2	0	2
Total	1	0	7	7	15

Table 6 Lale's LR instances

Lale, the main character, is said to speak Slovakian, German, Russian, French, Hungarian and a little Polish[13] (37). Half of the LR types in the book relate to him (15 out of the 28 types), and with most of the CS tokens being *Tatöwierer,* he can be said to be related to the majority of LR. The languages are more commonly represented through OLR than CS in the text (Table 6) and these instances are often focused on him translating languages for those who do not understand. His role as translator is highlighted as soon as he arrives at the concentration camp:

> [29] "the SS bark out orders that the majority of the men cannot understand. Lale translates for those nearby, who pass the word along" (13).

Sternberg (1981) states, that in situations where more than one language group is present, the failure to use a mimetic technique (LR) may lead to confusion. Without explicit attribution in the dialogues (e.g. he said *in German*), the languages used by the characters have to be based on assumptions. Since

[13] In another instance Lale tells a Russian soldier that he speaks 'Czech, German, French, Hungarian and Polish' (232), see example (35.)

Lale, along with the rest of the prisoners he arrived with, is Slovakian, it can be assumed that in [29] what the others 'cannot understand' is German, and he is translating into their mother tongue, Slovakian. It is rather surprising that him speaking Slovakian is never explicitly stated in the book. However, this does work to minimize the distancing of the character, as he is not represented as foreign through his speech. This contrasts to the codeswitching that does happen in reference to the Germans. The language barrier between the prisoners and the soldiers is presented at a more abstract level, as it is not Slovakian versus German, but 'our' language – the understandable language of the protagonist, versus 'their' language – German, the language of the enemy.

The only time Lale does codeswitch is halfway through the book, when he recites the Kaddish (a Jewish mourning ritual) to honor the Romani children who were shot:

> [30] '*Yisgadal veyiskadash shmei rabab* – May his name be magnified and made holy…' Lale recites the Kaddish in a whisper. (165)

The use of Yiddish in [30] reiterates his Jewish heritage, and it could serve as a point of connection for Jewish readers. It is a moment of deep sorrow in the book, where the codeswitch emphasizes him turning to his faith/heritage for comfort, in a place where he is because of his heritage. As it is a single occurrence, the effect is lessened, and it seems to be more of a stylistic choice (the Kaddish is always prayed in Yiddish) than a specific choice to represent the language.

Lale never codeswitches to German, but half of his LR instances still represent it (8 out of 16, see Table 6). Two of these are the instances where he is listing what languages he speaks and states that he can speak German (p.37 & 232) and once a guard is impressed that he speaks fluent German (224), but the rest of the instances are a different variety of representations, as they are not focused on German as a language as much as they are on the fact that he can *understand* it. He is the passive listener.

> [31] The prisoners have learned, already, to keep their mouths shut and stand obediently waiting, hoping someone among them will be able to translate. Lale gets it all. (22)
>
> [32] The men jockey into line and several start whispering among themselves, asking if anyone has understood what 'the German' said. Lale tells those nearest to him and asks them to pass it along. He will translate as much as he can. (23)
>
> [33] Whenever possible, he listens to the talk and gossip of the SS, who don't know he understands them. (27)

Representing Lale as the passive listener makes Lale seem less German. Even though he is referred to by all as the *Tatöwierer*, and it can be assumed that he speaks German with the soldiers, his speech is never written in German. This represents the fact that he does not try to be one of the soldiers, but

instead uses his knowledge to survive, to better his position within the camp by eavesdropping on them [33] and helping the other prisoners by "translating as much as he can" [32]. The fact that he never codeswitches to German can be seen as a stylistic tool to reiterate this depiction of him as a renegade against the Germans. The OLR used are not explicit attribution, as the language is merely implied.

While most of the German terms relating to camp matters are written in German (and made accessible through cushioning), Lale's Nazi identity is diminished by the lack of translation of one term; "*Politische Abteilung*". If Lale says these words and shows his *Tatöwierer* bag, he has the freedom of movement between Birkenau 1 and 2 to do his work – but these are also the words that condemn him. *Politische Abteilung* means the 'Political Department' and his work as the tattooist means he works for them. Leaving the term untranslated diminishes the real meaning and its inferences (that he is a Nazi collaborator), focusing the reader's attention instead on the positive outcomes of Lale's position (that he can help and smuggle food to the other prisoners).

As evidenced by Table 6, Russian is the second most represented language in regard to Lale. Two of these situations occur with Russian soldiers and the conversation is already ongoing before the language is mentioned.

[34] 'Be careful,' one of the workmen warns him. 'Move further up the roofline and watch us. It's not difficult – you'll soon get the hang of it.' The man is Russian.

'My name's Lale.'

'Introductions later, OK?' The two men exchange a look.

'You understand me?'

'Yes,' Lale replies in Russian. The men smile. (24, underlining own)

[35] "I'm Slovakian, I have been a prisoner in Auschwitz for three years." He pulls up his left sleeve to reveal his tattooed number.

"Never heard of it."

Lale swallows. It is unimaginable to him that a place of such horror should not be known.

"It's in Poland. That's all I can tell you."

"You speak perfect Russian," the soldier says. "Any other languages?"

"Czech, German, French, Hungarian and Polish."

The Officer eyes him more carefully. "And where do you think you're going?"

"Home, back to Slovakia." (232, underlining own)

In both of the situations above, the language spoken by the characters is implicit. It is unclear which language was being used up until the point where Russian is mentioned. In example [34], the man speaking is said to be Russian, but it is not stated what language he addresses Lale in. The fact that the men 'exchange a look' and ask whether he understands them could be because he introduces himself in Russian, thus the question 'do you understand me?' can also be assumed to be asked in Russian. The final "yes" is the only part of the dialogue definitely occurring in Russian.

In [35], Lale speaking Russian is implied by the soldier commenting on his fluency. However, questions still stand: did Lale switch to Russian at some point in the conversation? Has the whole conversation occurred in Russian? Because of the lack of explicit attributions, it cannot be known. The implicit references to the language diminish the effect of its use. Especially in [35] the mention seems to be more for the purpose of furthering the plot, as the statement is followed by the question "any other languages?" and once the officer finds out how multilingual Lale is, he appoints Lale to work for them in a nearby village. The use of the language does not have a stylistic effect in either situation.

In [35] contrary to earlier in the book (37), when Lale lists the languages he speaks he mentions Czech instead of Slovakian and has dropped the adjective "*a little*" when referring to his skill in Polish. While the increase in Lale's Polish knowledge can be attributed to his time in Auschwitz, where he interacted with locals as well, exchanging Slovakian to Czech is a big change. The two are sister-languages, and especially near the border people from the two language groups understand each other fairly easily, but Slovakian is still his mother tongue. If Russians were on better terms with Czech than Slovakia when the country split, this switch could be understood as a precaution by the character. However, this logic does not make sense with the other information he offers the officer, that he is Slovakian, and on his way home to Slovakia. The other options are that he was speaking Slovakian already, and so deemed it unnecessary to mention again, and counts Czech as another language (which raises the question of why this was not mentioned the previous time he was asked for a list of the languages he speaks). In this situation it is more likely that this is simply an error made by the author and missed by the editor, as this has no stylistic value and does not affect the story in any way.

Overall, even though Lale is said to be fluent in five languages and there are some instances of explicit attribution to these, the lack of LR in Lale's speech works against his image as a multilingual character. The fact that he is Slovakian (and probably speaking Slovakian most of the time with his friends and his lover) is rarely noted. Although some linguistic clashes are represented between the prisoners and the soldiers, the other languages besides German are not emphasized, creating the image of the English speaking 'us' against the foreign German speaking 'them'. The majority of the book

seems to use the homogenizing convention (Sternberg 1981), as linguistic variety is represented only rarely. While a curious choice given the setting, it does help the reader relate to the Lale better, as the reader is not distanced by his 'otherness' (Keen 2008).

5.3.3 Critical Discourse and Public Opinions

The *Tattoist* was originally intended as a movie script, and it retains the 'present-tense simplicity' of the genre, with mixed reactions from readers (Housham 2018). This could also be a reason for the absence of codeswitching, as in movies nationality is often depicted through accents. The lack of LR has not been noted in any reviews. On Goodreads, one reviewer appreciated the "restraint" Morris displayed in telling the story of Lale and Gita. She said that the credibility and impact of the story was heightened by 'the absence of literary decadence' created by the short and well-paced chapters and the portrayal of both grand scale horrors and personal experiences (Goodreads: online4). For others however, the writing style made for a "skeleton of a story", with another reviewer on Goodreads stating that she felt bad giving a biographical holocaust novel, only two stars, but the story was told in such a matter-of-fact way that she "could not perceive any emotional empathy".

Still, it has received fairly positive reviews, and it is especially appreciated by the descendants of holocaust survivors and the Jewish community. The general opinion seems to be, that even though the writing is lacking stylistically, Lale's story of love and survival does deserve to be heard by the world.

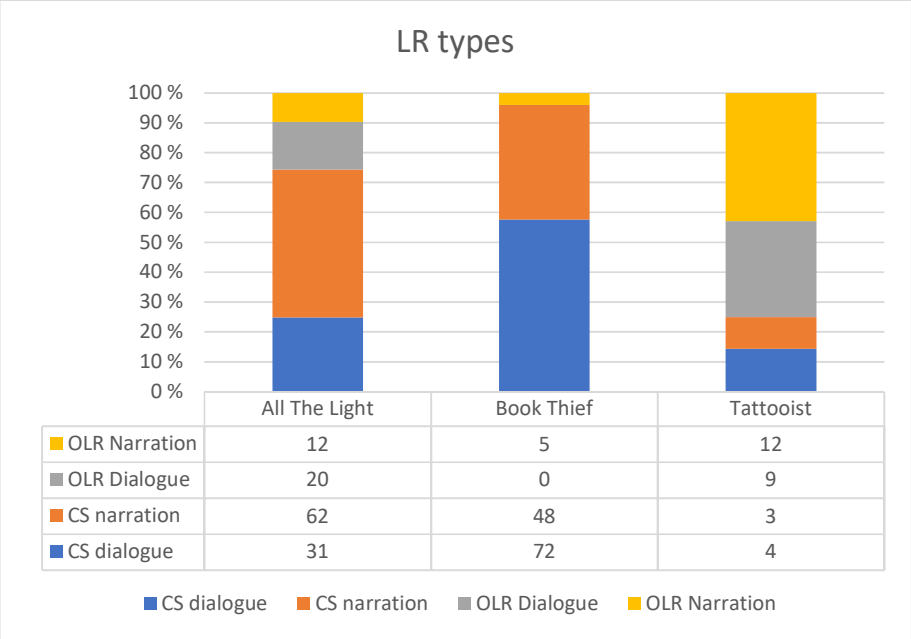
6. Discussion

In this Chapter I will discuss the main findings of this study and how these compare between the books (Section 6.1), as well as go over the limitations as well as possible areas for further research (Section 6.2).

6.1 Comparison of Books

Figure 9 has a compilation of the different LR types occurring in all the books. As is evident, Codeswitching is the most common method of language representation in both *All the Light* and *Book Thief*, while *Tattooist* has more OLR instances. *Book Thief* has more CS in dialogue, while *All the Light* has slightly more in the narration. The total amount of LR types is coincidentally even between *All the Light* and *Book Thief* – at 125 types each, with *Tattooist* having significantly less, only 28.

This makes *Tattooist* stand out as it seems like the multilingual setting was not focused on. However, a reason for the lack of LR in *Tattooist* could be the way in which Morris received the story – Lale told it to her in English in Australia, so she was not subjected to the multilingual situation present in the book. Additionally, Morris is a screenwriter, and she had originally intended the story to be on screen. She could have been expecting to rely on other modes of representation to show the different nationalities. When she could not get the script sold, she eventually reformatted it into a novel.

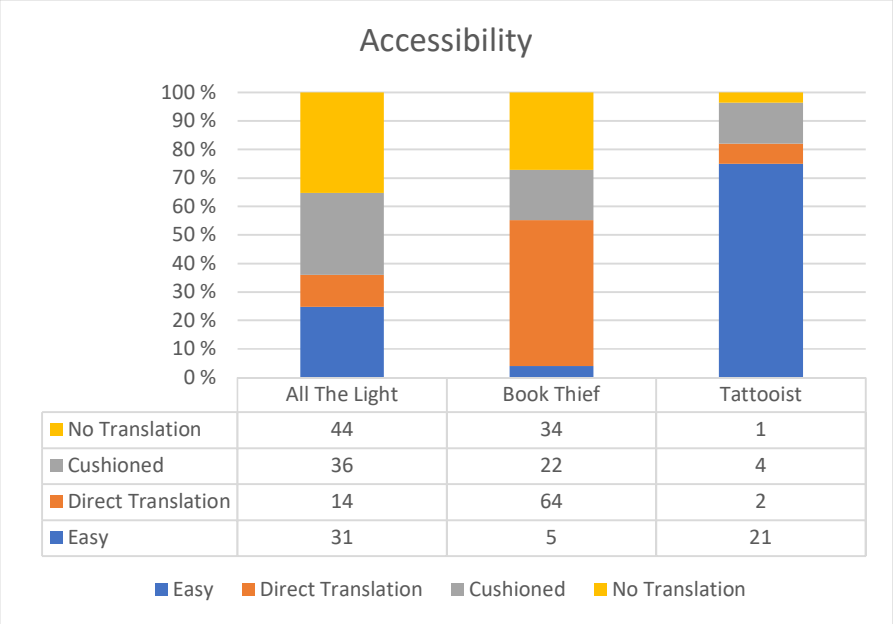


	All The Light	Book Thief	Tattooist
OLR Narration	12	5	12
OLR Dialogue	20	0	9
CS narration	62	48	3
CS dialogue	31	72	4

Figure 10 LR types across sample books

The overwhelming majority of codeswitching within *All the Light* and *Book Thief* is even more evident when looking at the LR tokens. The negative terms *Saumensch* and *Saukerl* in *Book Thief* were already discussed earlier, but other terms that appear even more often, almost indistinguishably, are terms of address. In *the Book Thief,* calculating the total sum of name and swearword tokens adds up to almost 800 - including 125 tokens of *Frau*, 195 of *Mama*, and 73 of *Führer*. In *All the Light*, the tokens of *Madame* alone add up to 297, with 106 tokens of *Frau***.** All these considered the LR instances (tokens) total around 570. In the *Tattooist*, the token *Tatöwierer* appears 78 times, and the total tokens is 101. Taking these instances into account, the foreign language is evident on nearly every single page. However, these terms are so embedded into the text that they are barely noticeable. In *the Book Thief*, all neighbors are referred to as *Herr* or *Frau* plus family name, and in *All the Light*, *Madame* Manec and *Frau* Elena are never referred to without these prefixes. Similarly, Lale is always the *Tatöwierer*. None of these terms are translated, adding to their invisibility. Since the prefixes of different countries are internationally known (same as the English Mr. and Mrs. or the Spanish Señor

or Señora), even though they depict the character as foreign, they are still familiar and do not need explanation.



	All The Light	Book Thief	Tattooist
No Translation	44	34	1
Cushioned	36	22	4
Direct Translation	14	64	2
Easy	31	5	21

Figure 11 Accessibility across sample books

Most CS terms are accessible through direct translations or cushioning, as evident in Figure 10. When terms are left untranslated, it seems to emphasize the use of the language, instead of the literal meaning of the CS. Sometimes this decision leaves characterizing information only accessible to multilingual readers – for example the names Deutscher and Pfiffikus in *Book Thief,* and "Politische Abteilung" in *Tattooist*. Instances, where there were grammatical mistakes in the CS occurred in both *Book Thief* (example [27]) and *All the Light* (example [10]). These can be considered 'easter eggs' for multilingual readers.

Figure 11 also shows major differences in the accessibility of LRs between the books. *All the Light* makes use of more opaque translation techniques, with half of the CS instances not having any translation, while *Book Thief* has a bigger percentage of CS instances, making the foreign language more prominent, but then mainly incorporates direct translation to make these accessible. The *Tattooist* primarily utilized OLR which is 'easy' to access.

The CS were mostly single nouns and phrases across all the books, and there were also similarities between the semantic fields (Figures 12 and 13). A vast amount of terms did not fit into a semantic field and were marked 'unclassified'; these were mostly single nouns and small talk. For these I would propose another semantic field "social terms". A major field within all the books was terms of address for people and groups of people, probably because these are easy to CS without distancing the reader.

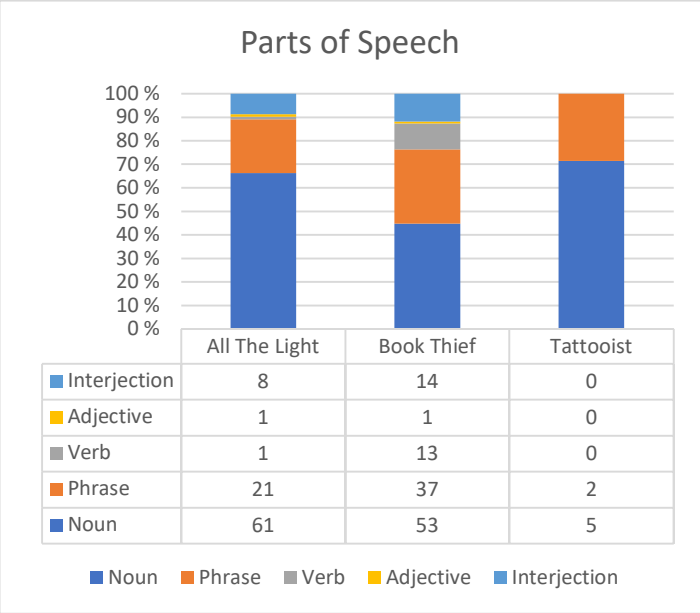


Figure 12 Parts of Speech across sample books

It is important to note the significant effect the unique storylines can have on the CS instances present, as the road names Marie-Laure focused on learning expanded the ethnographic semantic field in *All the Light*, while the prominence of swearing raised the high impact semantic field in *Book Thief*. In the Tattooist, the terms of address and the groups of people were used to highlight the location and the role of the soldiers.

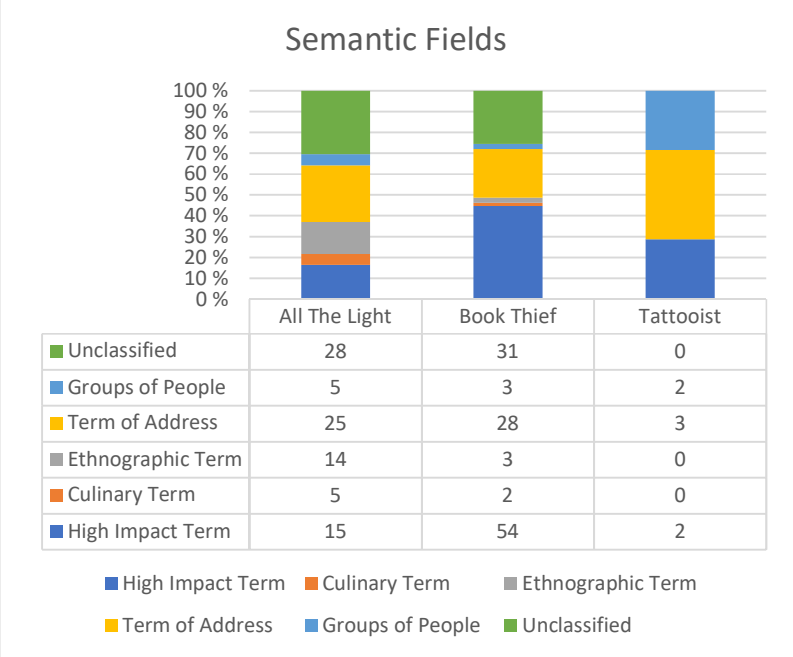


Figure 13 Semantic Fields across sample books

Stylistically, a similarity between the books was the negative portrayal of the Germans (German language). Considering the Second World War setting, and Germany's role in the war, it is not surprising that all the main antagonists are German in the books – as it is said, the victor writes the history. This is also evident in the use of German within the CS instances. Although *Tattooist* does not have a specific antagonist, the soldiers in the concentration camp can be regarded as the general enemy. It is important to note, that out of the five CS instances in the book, four are German terms for ranks and occupations within the camp, while the fifth codeswitch is the *Arbeit Macht Frei* motto over the entrance to Auschwitz. So, the German language is tightly related to the 'enemy'. Likewise, the villain in *All the Light* is the German Sergeant von Rumpel, and the CS terms are often related to war and machinery (contrasted to the French CS terms which are not, even though they are as much in the war as the German are.) In *Book Thief* the situation is a bit different, as all characters are German. However, the harshest character, Rosa, codeswitches to German the most, and the literal translation of a sadistic Hitler youth's name is "German man," while the friendliest characters Hans and Max codeswitch very seldomly. In *All the Light* Werner only codeswitches to German when he is considering the teaching he has received within the Reich but codeswitches to French in relational situations. All of these serve to promote the use of German as a negative trait with a distancing effect on the reader.

That being said, there are also many differences between the representation of languages within the books, which are evident when we look at Sternberg's categories (1981, section 2.2.2 this paper). If placed on a continuum, *Book Thief* and *All the Light* are strong examples of *vehicular matching* (where linguistic variety is sought out and highlighted) whereas *Tattooist* uses the *homogenizing convention* (where linguistic variety is ignored). *All the Light* and *Tattooist* are stark opposites in how the clash of languages are portrayed – as the linguistic tension is a major factor between people of the two countries, especially in the meeting of Werner and Marie-Laure (*All the Light*), while the multilingual situation in Auschwitz is barely mentioned (*Tattooist*). On the other hand, there is no linguistic tension between languages in the Book Thief, but the use and understanding of German is highlighted by the narrator – making the multilingualism a stylistic device. The narration makes the reader very aware of the 'translation' that is occurring to make this story available to her.

Selective reproduction and explicit attribution were the most common translational mimetic techniques used within all the books, and only found one example of verbal transposition, and no conceptual reflection. Another technique not classified by Sternberg, but alongside explicit attribution was implicit attribution. The use of a language was hinted at without being directly stated, especially obvious in *Tattooist* where the (Slovakian) prisoners do not understand the (German) orders.

Myers-Scotton's Markedness model theory presents itself in different ways in the books. In general, the CS are not used to exert power in a situation but are more of a scene setting technique. However, proposals for new RO sets (asserting dominance or extending friendship) are evident in the bilingual speech of both von Rumpel and Werner (*All the Light).* This occurs between the characters within the story. In *Tattooist,* Lale has the power to codeswitch between languages which he uses to advance within the camp and also build international relationships. This use of CS would support the theory – however, the CS is not presented in the text and thus cannot be analyzed. *Book Thief*, on the other hand, has CS between German and English within the frame-story, where Death is speaking straight to the reader. Through his comments and explanations of German he can be seen as extending friendship and solidarity to the English-speaking reader. Overall, most CS situations did not affect power structures.

The popular response to all the books has been positive, and while *Book Thief* is the only one where LR has been noted, this could also be due to the fact that it is an older book (published 9 years before *All the Light* and 14 before *Tattoist)*. With time and the changing foci of reviews, it could be that more discourse on LR within fictional works will appear.

In conclusion, both CS and OLR are used across the books at varying degrees to represent languages. Easily accessible and often repeated CS words are used mainly to create the foreign setting of the story, but the LR in dialogue also affects the characterization of characters. While German is portrayed negatively for the most part, each of these stories also works to subvert the stereotype that all Germans were 'bad' – as evidenced by the characters Hans Hubermann, the Pfennigs and Lale (not German but accused of being a Nazi collaborator).

6.2 Limitations and Suggestions for Further Research

An obvious limitation mentioned earlier already is the scope of the research. While analyzing three books gave me the opportunity to spend a significant amount of time on finding the LR within the texts, the results cannot be taken as generalizations applicable to the genre as a whole. Further research should cover more works within the genre to find whether the same techniques and effects are evident.

The negative portrayal of the Germans, although understandable, is also potentially problematic. As is evidenced in the books, not all German characters are bad. However, their positive qualities are also often depicted through a diminishing of their Germanness. As fiction – especially fiction that is based on fact – is often taken by readers to represent reality (Culpeper 2002: 253) this kind of

portrayal can cause negative prejudice towards the nationality even in modern society. The effects of LR in books, and how people react to similar situations in real life could be something to study in further research. If this is broadened to representation of others in general, not only through the LR, this topic could also be studied by scholars of social psychology.

7. Conclusion

In this paper I set out to understand the ways in which languages are represented in historical fiction, based on a close reading of three fairly recent novels within the genre. I analyzed the language representation methods using Sternberg's theory of translational mimesis (1981) and used Myers-Scotton's Markedness Model (1998) to help analyze the effects of codeswitching. I studied whether the LR-strategies used in these three novels align with the outcomes outlined in these theories – the Markedness Model taking a more stylistic/linguistic stance, and the theory of translational mimesis looking at the text from a more stylistic/literary point of view. My main research questions, in addition to *how* languages are represented in these books, are concerned with the effects these choices have on the character as a member of his or her language group, and whether the LR-instances create a positive or a negative image of the language.

While it did not seem that any of the authors were overtly trying to depict one specific nationality or language group as more positive than another, each novel does have a unique way of representing the languages involved in the story. These representations seem to create specific images of the languages, whether or not this was the authors' intention[14]. The juxtaposition between German and French is most obvious in *All the Light*. The 'good' characters (the LeBlanc family, Frau Elena) are French, and the friendly German characters (Werner and Jutta) make efforts to speak French. The 'villain' in the story, Von Rumpel, also speaks French, but only when he is extorting people, creating a tension between the apparent politeness with which he speaks, and the sinister tone underneath it. There are also differences between the codeswitched words in French and German, with the French terms being more commonly positive and warm, and often relating to food, while the German codeswitches are terms related to machinery and soldiers. The author's choices regarding the codeswitches create a more positive image of French than they do of Germans.

[14] Of course, we can never know exactly what goes on in the head of the author, how much innuendo is purposely in his texts and how much is just per chance.

Similarly, the codeswitches in *Tattooist* highlight the war image of Germany, with only the army ranks being in German. Even though it can be assumed that this is the language most of the conversations occur in in the concentration camp, the author chooses to not mention this (nor the prisoners' native Slovakian). She instead focuses on the global themes of love and survival, without interlingual tensions. The LR instances in *Book Thief* mainly work to keep the setting in mind. There is a significant amount of name-calling and swearing that occurs in German, which gives the author the potential to assign different empathetic meanings to the words, thus creating an understanding unlike the literal meaning.

Upon closer analysis, there was a significant amount of LR within the books, and much of it is barely noticeable due to cushioning and direct translations that make it accessible for the reader. Based on the popularity of the books, and lack of comments on the technique on Goodreads and elsewhere, the amount of untranslated codeswitching does not seem to hinder the enjoyment of the reading experience – suggesting that the foreign language is seen as a stylistic factor, rather than something that should be understood literally.

It is important to note the limitations the storyline of a book has on the range of terms that can be represented in a foreign language. The events and relationships in a book affect what kind of words are used, and so what words represented in another language, and so exact likeness in LR-instances across books is impossible. However, a unifying factor among these books, and this genre, is that no matter what shape or form, the different languages are an important aspect of the story, and they have an impact on the portrayal of the characters.

The field of codeswitching as a stylistic device remains understudied, with the focus being held by the representations of minority varieties. The categorizations of translational mimesis turned out to be very helpful to my analysis, expanding the focus from codeswitching to other language representations as well. The finding that there was so little verbal transposition and conceptual reflection evident in the studied texts was disappointing, given that these seem like more perceptive varieties of language representation. The effects of representing languages should be studied further, at the least to inspire future authors to expand their stylistic toolbox and be aware of how their choices can affect the image of the foreign, promoting either positive or negative attitudes towards it.

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9. Appendix

Included herein are the table entries of the examples used within this thesis. These are attached as a sample of the data collection that was done, as including the total amount of spread sheets would be redundant. However, the full data can be presented upon request from the author.

All the Light We Cannot See

Ex. n.	Instance	Page n.	Part of Speech	CS or ROL	Language	Dialogue or Na	Character/Situation connected to	Semantic field	Accessibility	Translation	Notes
[1]	Even the poorest pit houses usually possess a state-sponsored Volksempfänger VE301, a mass-produced radio stamped with an eagle and a swastika, incapable of shortwave, marked only for German frequencies	63	noun	CS	German	narration	Radios, it's the name of a radio	name / unclassified	no direct translation for the name but function explained	people's reciever	neg/wording around it
[2]	[Madame Ruelle] says that crews are busy locking away the beaches behind a network of concertina wire and huge wooden jacks called chevaux de frise.	359	noun	CS	French	narration	describing the occupation	term of address	meaning explained before	Frisian horses	neg/G
[3]	She speaks quiet, perfectly enunciated French; her accent is crisper than Frau Elena's… She rolls her R's, draws out her S's. With each syllable, the voice seems to burrow a bit deeper into his brain.	392	n.a	ROL	French	dialogue	Werner hears Marie-Laure on the radio for the first time	n.a	easy	n.a	Positive always compares the french he hears with frau elena's.
[4]	Through the panel he calls, "I am not killing you. I am hearing you. On radio. Is why I come." He pauses, fumbling to translate. "The song, light of the moon?" She almost smiles.	468	n.a	ROL	French	dialogue	Werner speaking to ML	n.a	Language depicted by wrong grammar/syntax a non native would use	n.a	first time this is used. Werner speaks French but not fluently, and it is shown through the sentence structure. Also interesting is how he mentions the song Claire de Lune, which translates to moonlight, but he is written as saying "light of the moon." This 'mistake' makes ML smile. Positive
[5]	*Pflicht* . It means duty. Obligation	124	noun	CS	German	narration	Werner rehearsing his argument to his sister about joining	unclassified	Direct Translation	duty	strong
[6]	The total entropy of any system, said Dr. Haputmann, will decrease only if the entropy of another system will increase. Nature demands symmetry. *Ordnung muss sein*.	354	phrase	CS	German	narration	stream of consciousness Werner	saying / high impact	not an exact translation but in a similar vein to the German meaning	There must be order	strong
[7]	Bastion de la Hollande", she whispers, and her fingers walk down a little staircase. "Rue des Cordiers. Rue Jacques Cartier."	5	noun	CS	French	dialogue	Marie-Laure	Ethnographic term	Cushioned, obvious that they are buildings/roads	road names	Describing the model
[8]	Giannot would bury [the stone] in the garden or conceal it behind a hidden panel… and that would be that. Duty fulfilled. *Je ne m'en occupe plus* .	109	phrase	CS	French	narration	Papa imagining what was supposed to happen, he would be relieved of the precious stone	unclassified	cushioned but no direct translation, meaning remains unclear	I will no longer be concerned	
[9]	The hour has come. *Les sirènes ont les cheveux décolorés.*	402	phrase	CS	French	narration	stream of consciousness ML , coded message for her uncle	unclassified	Translation earlier, Madame Ruelle says "Tell your uncle that the hour has come. That the mermaids have bleached hair."	The mermaids have bleached hair.	

[10]	he wobbled before the *Feldwebel* in charge and stumbled through the few German phrases he could stich together	443	noun	CS	German	narration	Etienne in jail trying to reason with the sergeant	Term of Address	no translation but clear that it's a sergeant of some kind	field sergeant	
[10]	*"Sie müssen mich helfen!" "Meine Nichte ist herein dort!"*	443	phrase	CS	German	dialogue	Etienne in jail trying to reason with the sergeant	high impact term	not translated	You must help me! My niece is in there!	
[11]	A small man in black flannel comes down the staircase apologizing in German; … He did not expect the sergeant major for another hour.	173	n.a	ROL	German	narration	The ruffled assistant director at the grand gallery. Von Rumpel looking for the sea of fire	n.a	easy	n.a	The assistant director is French, meeting with the german sergeant.
[11]	"We can speak French," says von Rumpel.	173	n.a	ROL	French	dialogue	same as above	n.a	easy	n.a	IT doesn't say whether he says this in french or not, and which language the conversation continues.
[12]	"I am quite gifted at waiting," von Rumpel says in French. "It is my one great skill."	175	n.a	ROL	French	dialogue	Von Rumpel and the assistant director	n.a	easy	n.a	Switching to French to obtain higher ground?
[13]	"You read me wrong, messieurs. I am not an animal. I am not here to raze your collections. They belong to all of Europe, to all of humanity, do they not?..."	176	noun	CS	French	dialogue	Von Rumpel and the assistant director	term of address	internationally known	gentlemen	highlighting that they're still speaking French?
[14]	"Come now, *petite cachotière,"* says the man, "don't look so frightened," and she can hear him reaching for her…	415	noun phrase	CS	French	dialogue	VR talking to ML	Term of Address	not translated	little sneak/ secretive	

The Book Thief

Ex. n.	Instance	Page n.	Part of Speech	CS or ROL	Language	Dialogue or Na	Character/Situation connected to	Semantic field	Accessibility	Translation	Notes
[15]	..he made her point out any words she could read and actually say them, there were only three – the three main German words for „the“	71	n.a	ROL	German	Narration	Liesel and Hans	n.a	easy	n.a	no german, but notes the book is in german
[16]	In translation, two giant words were struggled with. … I'm sorry.	153	n.a	ROL	German	Narration	Liesel	n.a	easy	n.a	In German it would be four, es tut mir leid.
[17]	Bollinger… spoke Hochdeutsch (he was from Hamburg).	188	n.a	ROL and CS	German	Narration	Bollinger	n.a	easy	'High German', the variety spoken in Northern Germany	Can be inferred from 'Hamburg' if reader knows the Geography of Germany
[18]	"Was wuistz?" Now this was the roughest form of German a person could speak, but it was spoken with an air of absolute pleasantness, "yeah, what?	**100**	phrase	CS	German	Dialogue	Hans	high impact term	Direct translation after short narration	"what's wrong"	explanation makes a connection with the narrator
[19]	**A Definition** **Watschen = a good hiding**	79	noun	CS	German	Narration	Death	unclassified	direct translation	"…she was given what was known as a Watschen (pronounced varchen) in the corridor"	after this the word Watschen is used without explanation. (8 instances)
[20]	papa was schmunzelling – a sly smile		noun	CS (ish)	German	Narration	Hans	unclassified	direct translation	smile/ grin	also a chapter called the Schmunzeller p355. where Rudy 'schmunzelled'
[21]	"Schlaf gut Papa" she said. "Sleep well"	150	phrase	CS	German	Dialogue	Liesel and Hans	high impact term	direct translation	Sleep well	

[22]	**Bahnhof** When the train pulled into the Bahnhof in Munich, the passengers slid out…	32	noun	CS	German	Narration	Narration	ethnographic term	no translation but cushioned, also later the 'platform' is mentioned	train station	again p.430 ‘the train was already there.’
[23]	**Reichstags** The Germans loved to burn things. Shops, synagogues, Reichstags, houses…	89	noun	CS	German	Narration	Narration	ethnographic term	no translation -cushioned understandable that its a building	town hall	
[24]	**Duden Dictionary Meaning 7** **Schweigen**	404	noun	CS	German	Narration	Death's translation	unclassified	direct translation	Silence: the absence of sound or noise. Related words: quiet, calmness, peace	
[26]	**Saumensch** Sau, of course, refers to pigs. In the case of the Saumensch, it serves to castigate, berate, or plain humiliate a female. Saukerl (pronounced ‘saukairl’) is for a male.	39	noun	CS	German	Narration	Rosa	high impact term	direct translation	female pig	Rosa calls everyone (and their cat) either Saumensch or Saukerl in almost each speech act Liesel and Rudy call each other Saukerl and Saumensch when speaking to each other used 70 times in total, 29 by Rosa, 28 by Rudy (at Liesel) 2 by Liesel.
[26]	**Saukerl**	39	noun	CS	German	Narration	Rosa	high impact term	direct translation	male pig	Used 18 times by Rosa, 17 times by Liesel
[27]	“Guten Tag, Herr Fuhrer. Wie geht’s dir heut?	28	phrase	CS	German	Dialogue	Liesel's dream	high impact term	No translation, it can be assumed it would be a greeting	Good day Mr. Fuhrer, how are you today. (informal)	This is the informal greeting, she should say “Wie geht es Ihnen?”

The Tattooist of Auschwitz

Ex. n.	Instance	Page n.	Part of Speech	CS or ROL	Language	Dialogue or Na	Character/Situation connected to	Semantic field	Accessibility	Translation	Notes
[28]	As Lale walks through open iron gates he looks up at the German words wrought from the metal. ARBEIT MACHT FREI. *Work will make you free.*	10	phrase	CS	German	Narration	Lale walking through the gates into the concentration camp	High Impact term (famous slogan)	Direct translation	Work will make you free	
[29]	The SS bark out orders that the majority of the men cannot understand. Lale translates for those nearby, who pass the word along.	13	n.a	ROL	German and Slovakian	Narration	German soldiers giving orders to Slovakian prisoners	n.a	easy	n.a	
[30]	*‘Yisgadal veyiskadash shmei rabab* – May his name be magnified and made holy…’ Lale recites the Kaddish in a whisper.	165	phrase	CS	Yiddish	Dialogue	Lale reciting the Kaddish to honor the dead Romani children.	Prayer	Direct translation	May his name be magnified and made holy	only time Lale codeswitches
[31]	The SS officer steps forward. He speaks German. The prisoners have learned, already, to keep their mouths shut and stand obediently waiting, hoping someone among them will be able to translate. Lale gets it all.	22	n.a	ROL	German	Narration	SS officer speaking to the Slovakian prisoners	n.a	easy	n.a	
[32]	The men jockey into line and several start whispering among themselves, asking if anyone has understood what ‘the German’ said. Lale tells those nearest to him and asks them to pass it along. He will translate as much as he can.	23	n.a	ROL	German	Narration	Slovakian prisoners who did not understand what the Kapo said	n.a	easy	n.a	

[33]	Whenever possible, he listens to the talk and gossip of the SS, who don't know he understands them. They give him ammunition of the only sort available to him, knowledge, to be stored up for later.	27	n.a	ROL	German	Narration	Lale	n.a	easy	n.a	
[34]	[34] 'Be careful,' one of the workmen warns him. 'Move further up the roofline and watch us. It's not difficult – you'll soon get the hang of it.' The man is Russian. 'My name's Lale.' 'Introductions later, OK?' The two men exchange a look. 'You understand me?' 'Yes,' Lale replies in Russian. The men smile.	24	n.a	ROL	Russian	Dialogue	Lale meeting Russian prisoners	n.a	easy	n.a	Represents Lale's multilingualism
[35]	'You speak perfect Russian,' the soldier says. 'Any other languages?' 'Czech, German, French, Hungarian and Polish.'	232	n.a	ROL	czech, german, french, hungarian, polish	Dialogue	Soldier and Lale	n.a	easy	n.a	also representative of soldiers